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ILLUSTRATED
Catalogue
of the
FOURTH SERIES
of
100 PAINTINGS
by OLD MASTERS

of the Dutch, Flemish, Italian, French, and English Schools,
being a portion of the

Sedelmeyer Gallery

which contains about
1500 original Pictures by ancient and modern artists



PARIS
6, RUE DE LA ROCHEFOUCAULD, 6

—
1897

CHAS. SEDELMAYER, Publisher and Art dealer, Paris, has the richest stock of original pictures in Europe.

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He has just issued the second volume of a most extensive book in 8 volumes on *Rembrandt*, containing reproductions of all the pictures of this master; the text by Doctor W. Bode, Director of the Berlin Gallery. Subscriptions now received.

The prospectus of this book, and illustrated catalogues of other publications, to be had at CHAS. SEDELMAYER'S, 6, rue de La Rochefoucauld, Paris.

DUTCH, FLEMISH, AND GERMAN
SCHOOLS

BACKHUISEN (LUDOLF)

(1631-1708)

1. — A Sea-Piece with a Storm coming on

On a patch of land to the right, are two men, one reclining, the other, supposed to be the artist himself, seated and sketching. In the centre is a large fishing smack, with a small boat alongside. Other vessels are seen on the left and in the background. Cloudy sky.

Canvas, 19 in. by 27 in.

Exhibited at Manchester, in 1857.

From the Collection of Mr. W. Delafield, London, 1870.

— — M. François Nieuwenhuys, Paris, 1881.

— — M. Maurice Kann, Paris.



CUIJP (AELBERT)

(1620-1691)

1620-1691

2. — Cavaliers in a Landscape

Described in Smith's Catalogue (part v. p. 334, n° 174) as follows :

« A gentleman in a scarlet jacket, mounted on a spotted white horse, at the head of which stands a gentleman in a brown dress, with two dogs by his side; a third gentleman is seen on the left, on a bay steed, galoping from a wood towards the front. »

Signed : A. C.

Panel, 11 1/4 in. by 15 1/2 in.

Described in Smith's « Catalogue Raisonné », part v, p. 334, n° 174.

From the Collection of Mr. Yates.



1. — BACKHUISEN (L.)



2. — CUYP (Aelbert)

CUIJP (AELBERT)

(1620-1691)

3. — Boy holding a gray Horse

A boy, in a brown hat and coat, is holding the bridle of a grey horse, ready saddled; above the road on which they stand, a steep wooded hill rises on the left; figures are seen in the distance to the right.

Signed : A. cuijp.

Panel, 14 in. by 12 1/2 in.

Exhibited at the Royal Academy, London, 1878.

Described in Dr. Waagen's « Art Treasures in Great Britain », vol. iv, p. 455.

From the Collection of Lord Dunmore.

— Viscount Powerscourt.



CUIJP (AELBERT)

(1620-1691)

4. — Gentlemen watering their Steeds

In a river, occupying the whole of the foreground, are two gentlemen; one, to the left, is letting his steed drink; another, to the right, mounted on a grey horse, is speaking to a third gentleman, on a bay horse, who is on the bank of the river, pointing with his whip at some distant object. A dog is drinking from the river. A hilly landscape in the background; a house on the right.

Signed : A. cuijp.

Panel, 17 3/4 in. by 21 1/2 in.



3. — Cuij (Aelbert)



4. — Cuij (Aelbert)

DYCK (SIR ANTHONY VAN)

(1599-1641)

5. — Portrait of a Gentleman

Standing, his figure to the right, but his head and eyes turned towards the left. Long fair hair falls in ringlets on his shoulders. He wears a brown doublet, and over his left shoulder a black mantle, which he grasps with his right hand. Half-length figure. Life-size.

Canvas, 36 1/2 in. by 26 1/2 in.

From the Collection of Sir W. R. Farquhar, Bart., London, 1804.



DYCK (SIR ANTHONY VAN)

(1599-1641)

6. — Portrait of Sir John Lambert

Turned to the right, looking at the spectator, clad in armour with a crimson scarf round his waist, on which his right hand rests. A skirmish of cavalry is seen in the background on the right. Half-length figure. Life-size.

Canvas, 35 1/2 in. by 28 1/2 in.



6. — Dyck Sir A. van



5. — Dyck (Sir A. van)

FYT (JAN)

(1611-1661)

7. — Dead Game and Dogs

A hare suspended by his hind-legs from the branch of a tree, at the foot of which a wild duck, partridges and other birds are lying. Two dogs and a basket are near this group. View of a hilly landscape on the right.

Signed : Joannes Fyt 1644.
Canvas, 48 in. by 68 in.

Painted in Italy, where the artist sojourned between 1640 and 1650.



GOYEN (JAN VAN)

(1596-1656)

8. — Halt at the Village Inn

In the centre of the foreground, two peasants are seated on the ground by the road-side, conversing with a man who stands in front of them and is accompanied by a boy and a dog. On the left, two men with a dog are seated in front of a small building, having the appearance of a chapel, near which is a large tree. In the middle distance, a country inn, at which numerous travellers, with waggons and horses, have stopped to bait.

Canvas, 47 in. by 54 in.



7. - Fyr (Jan)



8. - GOYEN (J. van)

HALS (FRANS)

(1580 OR 1581-1666)

9. — The Jolly Toper

He holds a jug in his left arm, and a pipe in his right hand, and looks laughingly at the spectator. He is dressed in a green coat and a small linen collar; a fur cap covers his head. Bust. Life-size.

Canvas, 23 3/4 in. by 19 1/4 in.

From the Collection of Baron de Beurnonville, Paris, 1884.



HOLBEIN (HANS) THE YOUNGER

(1497-1543)

10. — Portrait of a Young Man

Half-length, three-quarters face, in a black cap, with a white feather, and slate-coloured, gold-striped dress bordered with fur; black ribbon and pendant round neck, hands together, the left holding a glove, the right resting on the hilt of a dagger. Green curtain background.

Panel, 17 in. by 12 1/2 in.

Exhibited at Burlington House, London, 1873 and 1880.

— the Tudor Exhibition, London, 1890.

— the Burlington Fine Arts Club, London.

From the Collection of G. P. Boyce, Esq., London.



19. — Holbein (H.), the younger



9. Hals (Frans)

HONDECOETER (MELCHIOR D')

(1636-1695)

11. — Fowl in a Park

In the centre, a peacock, surrounded by a flamingo, a hen-pheasant, a cock and a hen. A parrot is perched on a stone parapet on the left, at the foot of which is a little monkey eating fruit. Other fowls are seen in the middle distance, and the view of a park with a mansion forms the background.

Signed: M. d'Hondecoeter.

Canvas, 46 in. by 62 in.

From Prince Kaunitz' Gallery, Vienna.

From the Collection of M. G. Rothau. Paris, 1890.



HOOCH (PIETER DE)

(1630-AFTER 1677)

12. — Interior with Figures

In the centre, near an open window, through which is seen a river bordered with trees, a gentleman in a red dress and black hat, and a lady holding a cup in her right hand, are seated at a table covered with a Turkey carpet, on which is a plate with a glass of wine, and an orange. A negro-servant is pouring coffee into a cup. In the foreground on the left, a female servant kneeling near a chimney, ornamented with columns, arranges the fire with a pair of tongs. Two dogs are on the right. In another room in the background, a gentleman is seen to enter.

Canvas, 26 1/2 in. by 33 in.

From the Collection of T. Humphry Ward, Esq., London.

Handwritten notes:
Landing of the Dutch
Lith. 1890
Hutchinson 1890



11. — HONDECOETER (M. d.)



12. Hooch (P. de)

JANSSENS VAN CEULEN (CORNELIUS)

(1594-1664)

13. — Portrait of a Lady, supposed to be
Henrietta Maria, Queen of Charles I

Standing, turned three-quarters to the left, the hands clasped at the waist; she is dressed in a black silk robe with wide slashed sleeves, the bodice enriched with pearls. Her ears and wrists are also adorned with pearls, and strings of the same jewels are round her neck and in her hair. Green curtain in the background.

Canvas, 44 1/2 in. by 36 in.

From the Gallery of the Duchesse de Berry, Venice.

— Collection of D. P. Sellar, Esq., Paris, 1836. ✓

— — M. Jules Porgès, Paris.



JANSSENS VAN CEULEN (CORNELIUS)

(1594-1664)

14. — Portrait of a Gentleman.

Turned to the right, looking at the spectator. He wears a black doublet and a loose mantle of the same colour; a skull-cap on his full curly hair. His right hand is placed on his hip, his left holds his gloves. Three-quarters figure. Life-size.

Signed: Cornelius Jansen van Ceulen fecit 1663

Canvas, 42 1/2 in. by 34 in.

Exhibited at the Royal Academy, London, 1835.

From the Collection of D. P. Sellar, Esq., Paris, 1836. ✓

M. Jules Porgès, Paris.



14. — JANSSENS VAN CUILEN (G.)



13. — JANSSENS VAN CUILEN (G.)

KEYSER (THOMAS DE)

(1500 OR 1507-1607)

Exp. Cabinet des Archives
Paris, 1507-1511
- Ann. des

15. — Portrait of a Gentleman

Seated at a table, covered with a Turkish carpet, on which he rests his left hand, holding his hat; an open book with the drawing of a female, a skull and a scroll are lying near; his right hand rests against his thigh; his left foot is placed on a small stool in front. He is dressed in a crimson satin robe, and hose of the same colour. Behind the table is a small ivory figure on a stand; a lute and a sword are hanging against the wall. Small, full-length figure.

Panel, 29 1/2 in. by 21 1/2 in.

From the Gallery of Count Festetics, Vienna.



MABUSE (JAN GOSSAERT, CALLED JAN VAN)

(ABOUT 1470-1511)

16. — Portrait of a Lady

Turned to the left, and looking in the same direction; her left hand, adorned with a jewelled ring, rests on a parapet in front; she holds a flower in her right hand. She wears a black dress with green sleeves, a golden underdress and waistband, and a gold-embroidered head-dress. A gold chain hangs from her neck.

Panel, arched top, 12 1/2 in. by 8 1/2 in.

From the Collection of Arthur Seymour, Esq., London, 1896.



10. — MARISTE (Jan van)



15. — KEYSER (Th. de)

MAES (NICOLAES)

(1632-1693)

17. — Bust of an Old Lady

Turned slightly to the left, looking at the spectator; she wears a full black hood and mantle, with a red bodice beneath, and a small white linen collar round her neck.

Panel, 17 1/2 in. by 13 1/4 in.

From the Collection of an English Nobleman.



MAES (NICOLAES)

(1632-1693)

18. — Portrait of a Gentleman

A gentleman in black dress and cap, holding his gloves in his left hand. Half-length figure. Life-size.

This picture was described and sold as the work of Rembrandt at the Dudley Sale.

Canvas, 36 1/2 in. by 31 in.

From the Collection of the Earl of Dudley, London, 1892 (Cat. n° 21).



17. — MAES (N.)



18. — MAES (N.)

MEMLING (HANS)

(BEFORE 1430-1495)

19-20. -- Two Wings of a Triptych with
Portraits of the Donors

On the left wing, an old woman kneeling, dressed in black with a white kerchief over her head, her hands folded in prayer. Behind, stands her patron saint, holding an open book in her right hand, her left being placed on the shoulder of the old lady. The background consists of a minutely finished landscape enriched on the left by a castle surrounded by water, and a draw-bridge, on which are two men; in the distance a fortified castle and its buildings.

On the right wing, a man kneeling, dressed in black, holding an open prayer-book with both hands. Behind stands his patron saint, dressed in a black mantle, steel helmet, and gauntlets. He holds in his right hand a long lance, to the upper end of which is fixed a banner, and lays his left hand on the shoulder of the donor.

Panel, each, 32 1/2 in. by 10 1/4 in.

Exhibited at Manchester, 1857.

Described in Crowe and Cavalcaselle, p. 265.

Mentioned by Conway, page 95.

Bürger, « Tresors d'art exposés à Manchester », p. 101.

From the Collection of S. Rogers, 1856, v.

-- -- the Rt. Hon. Lord Lyveden (Vernon Smith).
-- -- Hon. G. R. Vernon.

Museum Library - H.F.



MEMLING (HANS)
TWO WINGS OF A TRIPTYCH

MIEREVELT (MICHEL JANSZ)

(1567-1641)

21. — Portrait of Maria Breman

Seated in a chair on the arms of which she rests her hands: turned to the right, and looking at the spectator. She is dressed in a black gown trimmed with fur, and a white ruff and cap. Three-quarters length figure. Life-size.

Family arms on the right, and inscription :

Ætatis, 60. A. 1625. M. Miereveldt.

Panel, 44 1/2 in. by 35 in.

Inscription on the back of the panel : Vrouwe Maria Breman Huijsvrouw van de Heer Zacharias van Hesenbroeck Heere van Hofdijk.

Exhibited at the Exposition de Portraits, Brussels, 1867.

MIEREVELT (MICHEL JANSZ)

(1567-1641)

22. — Portrait of William of Nassau.
Prince of Orange

(Surnamed « The Silent » for his singular discretion and reticence. Founder, and First Stadholder of the Dutch Republic; born at the Château of Dillenburg in Nassau, in 1533; assassinated at Delft in July 1584).

Standing slightly to right, his left hand resting on the edge of a table covered with a red cloth, his right hand in the pocket of his coat. He is dressed in his robes of office with a small ruff and a black skull-cap. Full-length figure. Life-size.

Canvas, 78 in. by 47 in.

From the Collection of Sir Julian Goldsmid, Bart., London, 1896.



22. — MIEREVLT (M. J.)



21. — MIERVELT (M. J.)

NEER (AERT VAN DER)

1603-1677

23. — River Scene

The outskirts of a town on the banks of a river or canal. On the right, a large boat loaded with straw is moored near the bank on which are a cart and several figures. On the opposite bank, a man is angling near two trees, standing out against the clear evening sky, and farther to the left, a gentleman is walking with his dog.

Signed with monogram.
Canvas, 20 1 2 in. by 29 1 4 in.



NEER (AERT VAN DER)

1603-1677

24. — River Scene at Sunset

A row of houses skirt the river on the left. In the centre of the foreground two carts each drawn by one horse, followed by a man on horseback; to the right, on a little eminence, a man reclining, and a woman seated by his side; beyond, on the river, a boat with two men in it. A number of sailing-boats are seen in the distance.

Signed with monogram.
Panel, 18 in. by 27 1 2 in.

From the Collection of M. Rodolphe Kann, Paris.



23. — NEER (A. van der)



24. — NEER (A. van der)

NEER (AERT VAN DER)

(1663-1677)

25. — Canal Scene by Moonlight

View looking along a canal. On the right, a large boat with her sail set, near a small bridge, beyond which is seen a church surrounded by trees. Many other boats on the canal. On a road in the left foreground, a man on horseback is approaching the front.

Signed with monogram.

Canvas, 21 1 2 in. by 27 3 4 in.

From the Saxeham Hall Collection.



NEUFCHATEL (NICOLAS), CALLED LUCIDEL

(XVIth CENTURY)

26. — Portrait of a Man

Small half-length figure, to the right, three-quarters face; black dress with red doublet, black cap; he is holding up a ring in his right hand, and carries a pair of gloves in his left; a coat of arms in the left upper corner; grey background.

Panel, 10 3 4 in. by 15 3 4 in.

Exhibited at the Royal Academy, London, 1862.
Burlington Fine Arts Club, London.
From the Collection of H. Willett, Esq., Brighton.



25. — NEER (A. van der)



26. — NEUFCHATEL (N.)

OSTADE (ADRIAEN VAN)

(1610-1635)

27. — Interior of a Country Alehouse

Described in Smith's Catalogue (Supplement, p. 104, n° 86) as follows :

« The interior of a country alehouse, in which are five persons, two of whom are in the centre and front of the apartment: one of them, wearing a drab hat and a greyish dress, is seated, lighting his pipe at a pot of embers; his companion, dressed in a purple jacket, stands before him, leaning his left arm on the back of a chair, and holding a jug in his right hand. Near a chimney, in the back of the room, a woman, a man, and a boy. »

Signed : A. v. Ostadé.

Panel, 10 1 2 in. by 12 1 2 in.

Exhibited at the Royal Academy, London, 1805.

Described in Smith's « Catalogue Raisonné », Supplement, p. 104, n° 86.

From the Collection of J. B. van Lancker, Antwerp, 1835.

M. Tardieu fils, Paris, 1840.

Colonel Biré, Paris, 1841.

M. Stayaert van den Busehe, Brussels, 1856.

Vicomte de Buisseret, Brussels, 1891.



POTTER (PAULUS)

(1625-1654)

28. — Three Cows at Pasture

Two are standing, and seen nearly in profile; the nearer to the spectator is of a dull dun colour, the other of a reddish brown; the third is white, with brown patches, and is lying down ruminating. A cluster of trees on the left.

Signed, and dated 1652.

Panel, 16 in. by 15 in.

Engraved in the « Leigh Court Gallery ».

Described in Smith's « Catalogue Raisonné », part v, p. 141, n° 55.

Dr. Waagen's, Art « Treasures in Great Britain », vol. III, p. 184.

From the Collection of Hart Davies, Esq., 1814.

Peter James Miles, Esq., Leigh Court, Bristol.



27. — OOSTADE (A. van)



28. — POTTER (Paulus)

PIJNACKER (ADAM)

(1622-1673)

29. — The Ferry-Boat

Described in Smith's Catalogue (part vi, p. 263, n. 7) as follows :

« A view on a river, under the aspect of sunset. The right is composed of a lofty hill, with a river flowing at its base, on which a ferry-boat containing several passengers, some of whom are entertained by the obstinacy of an ass which, while endeavouring to escape from his master, has nearly dragged him into the river : this event has alarmed a gentleman on the right, who seems eager to escape from the threatened danger. »

Signed : A. Pijnacker.

Canvas, 25 in. by 20 in.

Engraved by Godefroy in the « Lebrun Gallery ».

Exhibited at the Royal Academy, London, 1832. ✓

Described in Smith's « Catalogue Raisonné », part vi, p. 263, n. 7.

— Dr. Waagen's « Art Treasures in Great Britain », vol. iv, p. 295.

From the Collection of Chevalier Lambert, 1787.

— M. Goll van Frankenstein, 1833.

— A. Walter, Esq., Bearwood.



RUBENS (PETRUS PAULUS)

(1577-1640)

30. — Venus and Cupid

The goddess, seen in a front view, stands, resting her right arm on the base of a column, and holding an arrow in her hand. She looks down on Cupid, who, standing by her side, receives her instructions. A reddish drapery and a black mantle are round her body, leaving her bust and legs uncovered. Full-length figures, less than life-size.

Canvas, 58 in. by 45 in.



29. — PINACKER (A)



30. — ROMS (P. P.)

RUBENS (PETRUS PAULUS)

(1577-1640)

31. — The Marriage of St. Catherine, in the presence of numerous Saints

The Virgin is seated on a throne, holding the Infant Saviour, who bends forward to place a ring on the finger of St. Catherine; St. Joseph stands behind the Virgin; St. Peter and St. Paul are on her right; St. John and two infants with a lamb on her left; upon the steps, in front of the throne, are various saints, among whom may be distinguished St. Sebastian, St. Lawrence, St. Augustine, and St. George.

Canvas, 31 in. by 21 in.

Sketch for the altar-piece of the church of the Augustines, at Antwerp.



RUBENS (PETRUS PAULUS)

(1577-1640)

32. — Christ triumphant over Sin, Death, and the Grave

Described in Smith's Catalogue (part II, p. 3, n° 9) as follows :

« The Saviour, attended by angels, is represented sitting on the tomb, treading Sin and Death under his feet. »

Transferred from wood to canvas, 66 in. by 62 in.

Engraved by Eynhoudts.

Described in Smith's « Catalogue Raisonné », part II, p. 3, n° 9.

This picture was painted to adorn the tomb of the family of Cockx, in the church of St. Walburge, Antwerp; it disappeared from its depository during the French Revolution, and the church was sold and demolished.

It reappeared at the sale of Vinck de Wesel, Antwerp, April 27, 1813. In 1832 it was in the collection of Watson Taylor, Esq.; in 1835, in the collection of Sir William W. Knighton, Bart., Blendworth Lodge, Hampshire.



31. -- RUBENS (P. P.)



32. — RUBENS (P. P.)

REMBRANDT VAN RIJN

(1606-1669)

33. — The Evangelist

Seated, turned slightly to the left, with a large open book on a desk in front of him, on which he is resting both hands, the right holding a quill-pen. He seems to be meditating on what he is writing. He wears a red dress, and a green cloak, and has a golden coloured turban on his head.

Signed, and dated 166., (probably 1660).

Canvas, 40 1/2 in. by 32 3/4 in.

Exhibited at Manchester, 1857.

Described in Dr. Bode's « The Complete Work of Rembrandt ».

From the Collection of Th. Emmerson.

— — Mrs. Hall, London.

— — T. Humphry Ward, Esq., London.

*Copy of the original of
Globe-Museum 1940*



REMBRANDT VAN RIJN
THE EVANGELIST

RUISDAEL (JACOB VAN)

(1628-1682)

34. — A Rocky River Scene

A mountainous country with a river in the centre, falling in a cascade between rocks in the foreground. On a hill to the right is a cottage with a quantity of timber scattered near it, and some sheep browsing. Farther back stands another rustic building sheltered by clusters of trees, and beyond it is seen a road on which are four figures. In the middle distance on the left, a farm-house partly hidden by trees stands near the base of a richly wooded hill, above which rises the spire of a church.

Signed : J. v. Ruysdael.

Canvas, 24 1/4 in. by 30 1/2 in.

From the Collection of Mrs. Lyne Stephens. London, 1895. v

RUISDAEL (JACOB VAN)

(1628-1682)

35. — Mountainous Landscape

On the right, a high thickly wooded mountain crowned with a castle; a road, on which are several figures, leads down to a river on the left. The stream falls in a cascade, over fragments of rocks, in the foreground. On the rugged bank stands a group of pine-trees, another pine-tree is lying on the ground.

Signed : J. v. Ruysdael.

Canvas, 29 1/2 in. by 34 1/2 in.

From the Collection of M. E. Secrétan, Paris.

4 pages of text, mostly illegible, possibly a list of works or a description of the collection.



34. — RUISDAEL (J. van)



35. — RUISDAEL (J. van)

RUISDAEL (JACOB VAN)

(1628-1682)

36. — Forest Scene

A landscape representing a richly wooded scene. On the right, an eminence with a stream flowing at its base; a road, on which is a woman with a bundle on her head, accompanied by a child, leads downwards, to a rustic bridge, over which a man is walking. In the distance, to the left, is seen the open country.

Signed with monogram.

Canvas, 41 in. by 50 in.

From the Collection of Herr Hoech, Munich.

— — Herr Robert von Mendelsohn, Berlin.



ROBERT ALLEN VAN
FOREST SCENE

RUISDAEL (JACOB VAN)

(1628-1682)

37. — Woody Landscape

On the left, near the enclosure of a farm, a waggon drawn by two horses, and containing four persons, comes down a steep road, preceded by a dog. On the left, five cows and some sheep are reposing in a shady meadow. Beyond, a glimpse of the distant sea.

The figures are painted by A. v. Velde.

Signed : J. v. Ruisdael.

Canvas, 18 in. by 24 in.

RUIJSDAEL (SALOMON VAN)

(? -1670)

38. — Halt at the Village Inn

On the right, a village inn surrounded by trees, with three carts halting in front of it; nearer the foreground are three cows, and on the left a man, and a woman seated on the roadside, with a dog, and a basket near them. A village church is seen in the distance.

Signed, and dated 1644.

Canvas, 24 1/2 in. by 37 in.

From the Collection of W. E. Biscoe, Esq., London, 1896.



37. — RUISDAEL (J. van



38. — RUIJSDAEL (S. van

SNYDERS (FRANS)

(1579-1657)

39. — The Bear Fight

Nine dogs are fighting two bears, one of which, standing upright on the right, has seized a dog with his fore-paws, pressing him in a deadly hug to his breast. The other bear, on the left, hard pressed by his antagonists, is biting the foremost of them in the jaw.

Canvas, 80 in. by 110 in.

From the Collection of Colonel Unthank, of Intwood Hall, near Norwich.



STEEN (JAN)

(ABOUT 1626-1679)

40. — Interior of a Village Inn

In the centre of the room, a woman is eating her soup, seated near a table, at which are two men, one of whom is lighting his pipe at a brasier, while the other, a glass in his upraised right hand, seems to drink the health of some one. On the right is a woman receiving some coins from a man, who has a basket containing fowls slung on a stick over his shoulder. Part of a landscape is seen through the half-door of the room.

Signed : J. Steen.

Panel, 22 in. by 26 1/4 in.

From the Collection of M. Jules Porgès, Paris.



39. — SNYDERS (P.)



40. — STEEN (Jan)

TENIERS (DAVID) THE YOUNGER

1610-1690

41. — Interior of a Kitchen

On the right of the composition, a young female cook is occupied in cleaning the entrails of a calf, the head of which lies on a bench in the opposite corner and its hide on the ground. In the background, an old man holding a glass in one hand, and a pipe in the other, converses with a woman by the fireside. Another man, seen from behind, is leaving the room.

Signed : D. Teniers f., and date 1651.

Canvas, 25 1/2 in. by 31 1/2 in.

From Prince Demidoff's Collection.



TENIERS (DAVID) THE YOUNGER

1610-1690

42. — The Interior of a Chemist's Laboratory

Described in Smith's Catalogue (part III, p. 303, n° 520) as follows :

« The operator is standing at a furnace, watching the result of some experiment; three of his assistants, busily engaged, are at a furnace in another part of the room; they are overlooked by a man, from a little window above. Numerous alembics, retorts, crucibles, books, etc., are distributed in every part of the room. A spaniel lies asleep in front. »

Signed : D. Teniers. f.

Canvas, 28 in. by 34 1/2 in.

Described in Smith's « Catalogue Raisonné », part III, p. 303, n° 520

From the Collection of Mr. Stanley, 1824.

Lord Radstock, 1826.

Lord Northwick, Cheltenham 1856



41. — TENIERS (D.) the younger



42. — TENIERS (D.) the younger

TENIERS (DAVID) THE YOUNGER

(1610-1690)

43. — Interior of a Village Inn

In the centre, a young woman, holding a glass of liquor in her right and a pipe in her left hand, is seated by the side of a man who has his left arm placed round her shoulder, and holds a tin-can in his right hand. An old woman is observing them from a little window above, on the right. Three peasants are near a fire-place in the background.

Signed : D. Tenier 1635.
Panel, 16 in. by 14 1/2 in.



TER BORCH (GERARD)

1617-1681)

44. — Portrait of a Lady

Standing in an interior, near a table covered with a dull red velvet cloth, on which she rests her right hand, holding a black handkerchief. She is turned slightly to the left, and looks at the spectator. Her dress consists of a black gown, and grey under-dress, a large flat muslin collar, and a black cap. Tessellated floor. Reddish curtain on the left. Grey background. Small full-length figure.

Canvas, 20 1/2 in. by 20 1/2 in.



44. — TER BORCH (c.)



43. — TITIAN (D.) the younger

VELDE (WILLEM VAN DE)

(1633-1707)

45. — Sea View, during Calm Weather

The principal object is a fishing-smack lying on the left, with her sail reefed. A sailing-boat lies along her further side, and near the shore a row-boat, from which a man has alighted to receive a bundle from another man, who is standing on the extremity of a jetty, only a small portion of which is visible. Near the centre of the foreground, a man, carrying a basket on his back, is wading through the water towards the spectator. On the right, some small craft and a man-of-war firing a salute. Several other war-vessels in the distance.

Signed : W. v. Velde f.
Canvas, 24 in. by 36 1 2 in.



WOUWERMAN (PHILIPS)

(1619-1668)

11.8 347

46. — Departure for the Chase

A gentleman in a red coat and plumed hat is about to mount a white horse the bridle of which a man is arranging. He is caressing a dog, which leaps up at him, and speaks to another gentleman, mounted on a bay horse, seen from behind, and holding a falcon on his left hand. A lady on a grey horse behind them. A servant carrying a salver with refreshments is descending the steps of a mansion, only part of which is seen on the right.

Signed with monogram.
Panel, 14 in. by 11 1 2 in.

The following inscription is written on the back of the panel : « Je prie mon fils de conserver ce tableau comme souvenir de sa mère qui l'aime de tout son cœur. La duchesse de l'Infantado, née princesse de Salm-Salm. »

Je prie mon fils de conserver ce tableau comme souvenir de sa mère qui l'aime de tout son cœur. La duchesse de l'Infantado, née princesse de Salm-Salm.



45. - VELD: (W. van de)



46. - WOUWERMAN (Ph.)

WOUWERMAN (PHILIPS)

(1619-1668)

47. — « Le Défilé de Cavalerie »

Soldiers, with artillery and baggage-waggons, defiling through an open country, intersected by a river. Upon a bank, in the foreground on the left, is a group of three cavalry-soldiers: one of whom (with his face to the spectator) appears to be an officer of distinction: on his right is an ensign in the act of mounting, and the third is descending the bank, to water his steed.

Signed with monogram.
Panel, 13 1/4 in. by 13 1/2 in.

Engraved by Beaumont.

Described in Smith's « Catalogue Raisonné », part I. p. 224. n° 70.

From the Collection of M. Barez.

- | | | | |
|---|---|---|-------------------------------------|
| — | — | — | De La Live de Jully, 1769. |
| — | — | — | Morelle, 1776. |
| — | — | — | Dubois, 1784. |
| — | — | | Mrs. Bentley, London, 1879. |
| — | — | | Arthur Seymour, Esq., London, 1896. |



WOUWERMAN (PHILIPS)

(1619-1668)

48. — « La Buvette des Dames »

Described in Smith's Catalogue (part I. p. 301. n° 355), as follows :

« A view in the outer court of a mansion surrounded by walls, in an arch of which, on the right side, is a fountain, composed of the figure of a woman with a child : the middle is occupied by a hunting party, consisting of a gentleman on a piebald horse, blowing a horn; a lady dismounting from her steed, assisted by a cavalier; and another with her back to the spectator : a man pouring out a cup of wine, five dogs, a page, and other objects, complete the composition. »

Signed with monogram.
Canvas, 16 1/2 in. by 21 in.

Engraved by Moyreau.

Described in Smith's « Catalogue Raisonné », part I. p. 301. n° 355.

From the Collection of M. de la Haye, 1740

- | | | |
|---|---|--------------------------|
| — | — | John Knight, Esq., 1810. |
| — | — | M. Zachary, Esq., 1828. |



47. — WOUWERMAN (Ph.)



48. — WOUWERMAN (Ph.)

WOUWERMAN (PHILIPS)

(1619-1668)

49. — Landscape with Figures and Animals

In the centre, a white horse, with brown patches, feeding on the scanty grass; near it, on the left, a peasant, seen from behind; and beyond, a man mounted on a mule ladden with fagots. On the right, a woman seated, holding a distaff, with a boy standing behind her; in the distance, a cavalier on horseback, seen from behind, preceded by a dog.

Signed with monogram.

Panel, 16 1/2 in. by 14 in.



49. WOUWERMAN (Ph.)

ITALIAN AND SPANISH SCHOOLS

CALCAR (JOHANNES ST. VON)

(1499-1546)

50. — Portrait of an Astronomer

Standing to the right, holding a ring in his right hand; the left, on the hilt of his sword, grasps his gloves. He has small moustaches and chin tuft, and wears a black velvet coat, with satin sleeves of the same colour; a black velvet cap covers his head. Three-quarters figure; life-size.

Panel, 36 1/2 in. by 26 3/4 in.

Exposition de Portraits, Bruxelles, 1867.
Retrospective Exhibition, Munich, 1867.



IMOLA (INNOCENZO FRANCUCCI, CALLED INNOCENZO DA)

(1494-1550)

51. — The Marriage of Saint Catherine

Half-length, life-size figure of the Virgin, holding with her left arm the Infant Saviour, who stands on a parapet, and is about to place a ring on the right hand of St. Catherine; the saint kneels on the left, resting her left arm on her wheel; behind on the right, St. Joseph. Landscape background.

Panel, 25 in. by 21 1/2 in.

Exhibited at Manchester, 1857.

Exhibition of Early Italian Art, London, 1893-1894.

Described in Dr. Waagen's « Art Treasures in Great Britain », vol. II, p. 293.

From the Wynn Ellis Collection, London, 1876.

— Beckett-Denison Collection, London, 1885.



51. — IMOLA (I. da)



50. — CALCAR (J. St. von)

LUINI (BERNARDINO)

BETWEEN 1475 AND 1480 — SOON AFTER 1633

Ten decorative *fresco* panels, allegorical of the sufferings and struggles for liberty of Lombardy under the Dominion of Spain.

Four of this series are here reproduced, viz :

52. — Peace

A young man standing on the left, and holding a lance, is pointing with his right hand at two female figures, lying asleep amongst a flock of sheep, in a flowery meadow to the right. A fortified castle and buildings on the top of a mountain in the background.

39 1 2 in. by 48 in.

53. — Praying for Liberation

A young woman, her eyes turned heavenward, and her hands clasped in prayer, is kneeling in the centre of the foreground with a bow and quiver by her side. Another young woman holding a bow, and taking an arrow from her quiver, approaches her from behind.

61 in. by 44 1 2 in.



53. — LUINI (B.)



52. — LUINI (B.)

LUINI (BERNARDINO)

54. — Burying the Treasure

A young man in the foreground near the centre, burying a treasure at the foot of a tree. Two other episodes are depicted in the background.

89 1/2 in. by 59 in.

55. — Killing the Enemy

A young man standing on an eminence to the right, fighting with wolves: two Amazons on the left, and four in the middle distance are coming to his rescue.

89 1/2 in. by 45 1/2 in.

These *frescoes* are still on the original surface, having been cut from the walls and removed from the Villa Pellucca, near Monza. They were afterwards in the Cavaliere Collection, Milan, 1873, and in the Collection of M. Cernuschi, Paris.



55. — LUINI (B.)



54. -- LUINI (B.)

MURILLO (BARTOLOMÉ ESTÉBAN)

(1618-1682)

56. — Praying Magdalen

The Magdalen in violet robe, kneeling, in profile to the right, before a cavern, her hands joined in prayer: books, a vase, and a skull are on the ground. Full-length, life-size figure.

Canvas, 65 in. by 48 in.

Etched by Lurat.

Exhibited at the Royal Academy, London, 1879.

Spanish Art Exhibition, London, 1894-1895.

Mentioned in Curtis « Velazquez and Murillo », p. 261, n° 373 E.

Presented by Ferdinand VII, King of Spain, to the Dowager Queen Christina.

Sold by order of H. M. Queen Isabella to Mr. Brooks for 3000 pounds.

From the Collection of Mrs. B. (Brooks), Paris, 1877.

-- — J. Osmaston, Esq., London

-- — Sir John G. T. Sinclair, Bart., London.



MURILLO (B.E.)
MAGDALEN IN PRAYER

POLLAIUOLO (ANTONIO)

(1429-1498)

57. - - The Virgin, Infant Christ. and two
Saints

The Virgin, in a red robe and green mantle, a veil falling from her head over her shoulders, is seated in a marble archway, supporting the Infant, who is seated on a pink cushion on her lap; a saint on either side; background of foliage.

Panel, 30 in. by 21 in.

Exhibited at the Royal Academy, London, 1877.

From the Collection of Alex. Barker, London, 1877.

— — — — — G. P. Boyce, London, 1897.

Y. A. Ryerson coll Chicago.

TIEPOLO (GIOVANNI BATTISTA)

(1692-1769)

58. — The Martyrdom of St. Agatha

The Saint, on a stone elevation in the centre, is martyred by the two executioners, right and left of her. A weeping woman is kneeling on the ground by her side. In the foreground, a young man accompanied by a dog is looking at a third executioner in the foreground on the left. Two angels descend towards the Saint with wreaths and palm branches.

Canvas, 23 1/2 in. by 12 3/4 in.

From the Collection of Bowden Brown, Esq., Venice.

— Dr. J. P. Richter, London.



53. — TITIVOLO (G. B.)



57. — POLLAIUOLO (A.)

TINTORETTO (JACOPO ROBUSTI, CALLED)

(1518-1594)

59. — The Annunciation

On the right, the Virgin, holding a book with her left hand, bows before the Angel, who is kneeling on clouds, and pointing with his right hand to the Holy Ghost above. An archway in the centre through which is seen a landscape. Life-size figures.

Canvas, 80 in. by 116 in.

From the Troward Collection.

— Collection of Lieut.-Colonel Ralph Vivian.

Painted 1545



TINTORETTO (JACOPO ROBUSTI, CALLED)

(1518-1594)

60. — Portrait of a Sculptor

He is standing, turned to the right, in a black dress, receiving gifts from a cornucopia held by a female figure hovering in the right hand corner of the picture. Three-quarters length figure. Life-size.

Inscribed :

Octavius de Stra-

Da. A. Rosber. Jac. Fil.

Civ. Rom. Rodvl. Imp.

Ivobil. Avlievs. Aeta.

XVIII. An. Do. MDLXVII.

Jac. Tentoret.

.F.

Canvas, 50 in. by 40 in.

From the Collection of the Duke of Marlborough, Blenheim Palace.

— — — — — Rt. Hon. G. A. F. Cavendish-Bentinck, London, 1801.

Selling 1801

Very small Gold Leaf, 1801

70

1801



59. — TINTORETTO



60. — TINTORETTO

VENETIAN SCHOOL

(XVIth CENTURY)

61. — Portrait of a Young Man

Nearly full face, turned slightly to the left, and looking at the spectator. A black beard, and fair bushy hair enframe his face: he wears a black cap, and a coat of the same colour. Head. Nearly life-size.

Panel, 11 1/2 in. by 9 3/4 in.

Exhibition of Venetian Art, London, 1894-1895. *Vol. 226 G. V. 13. 1895*

From the Collection of the Rt. Hon. G. A. F. Cavendish-Bentinck, London, 1886.

— — Henry Willett, Esq., Brighton.



VELAZQUEZ DE SILVA (DIEGO)

1599-1660

62. — Portrait of Philip IV. of Spain

Three-quarters to the left, in a black dress, and small white linen collar. Bust. Life-size.

Canvas, 24 1/2 in. by 17 1/2 in.

From the Collection of A. Hope, Esq., London, 1854.

— M. Adolphe Schloss, Paris.



62. — VELAZQUEZ (Diego)



61. — VENETIAN SCHOOL

FRENCH SCHOOL

CHAMPAIGNE (PHILIPPE DE)

(1602-1674)

63. — Portrait of Jean Pierre Camus. Bishop
of Belley and Arras

*Portrait of
Camus*
(Born 1582; friend of François de Sales; writer of many
works against monasteries; died 1652.)

Turned slightly to the right, looking at the spectator, thin full
beard. In ecclesiastical robes and skull-cap. Bust. Life-size.

Inscribed: Aets. 58, 1643.

Canvas, 29 in. by 23 in.

Engraved by Marin.

Exhibited at the Royal Academy, London, 1877. ✓

From the Collection of Sir H. H. Campbell, Bart., London, 1894.



CHAMPAIGNE (PHILIPPE DE)

(1602-1674)

64. — Moses with the Tables of the Law

Turned slightly to the left, supporting with his right hand the
tables of the law on a parapet in front of him.

Canvas, 35 in. by 27 3/4 in.

Engraved by Nanteuil and Edelinck.

From the Collection of M. La Live de Jully, Paris, 1770.

— " — M. Choiseul-Praslin, Paris, 1793.

— " — Cardinal Fesch, Rome, 1845.

— " — Dr. Leroy d'Étiolles, Paris, 1868.



64. — CHAMPAIGNE (Ph. de)



63. — CHAMPAIGNE (Ph. de)

COYPEL (NOËL-NICOLAS)

(1691-1734)

Eight decorative Panels

Three of the set are reproduced on the next page, viz :

65. — Triumph of Amphitrite

Canvas, 110 in. by 44 in.

66. — Polyphemus and Almacis

Canvas, 110 in. by 46 1/2 in.

67. — Neptune and Amphitrite

Canvas, 110 in. by 39 1/2 in.

The five remaining are : Jupiter and Europa (Canvas, 110 in. by 39 1/2 in.); Narcissus (Canvas, 110 in. by 18 1/2 in.); Marriage of Bacchus (Canvas, 110 in. by 23 in.); Flora and Zephyr (Canvas, 110 in. by 25 3/4 in.); Venus and Actæon (Canvas, 110 in. by 18 in.).



67. — COYPEL (N.-N.)



66. — COYPEL (N.-N.)



65. — COYPEL (N.-N.)

DROUAIS (FRANÇOIS-HUBERT)

(1727-1775)

68. — Portrait of Young Lady with a Dog

Seated, turned to the left, looking at the spectator. She is dressed in a grey silk gown with pink stripes, and holds her pet dog in her lap. Bust. Life-size.

Canvas, oval, 23 1 2 in. by 19 1 4 in.

Exposition de Portraits de Femmes et d'Enfants, Paris. 1897.



GREUZE (JEAN-BAPTISTE)

(1725-1805)

69. --- Portrait of a Little Boy

Turned slightly to the left, looking at the spectator. White satin dress, open at the neck, and blue sash. Bust. Life-size.

Canvas, 15 1 2 in. by 12 1 2 in.

From the Collection of Sir Charles Robinson, London.



69. — GIREUZE (J.-B.)



68. — DROCUES (F.-H.)

LARGILLIÈRE (NICOLAS)

(1656-1746)

70. — Portrait of Marie de Laubespine

She faces the spectator, her powdered curly hair adorned with flowers and jewels. A crimson mantle, lined with white satin, is loosely draped over her gold-embroidered low bodice. Landscape background. Half-length figure. Life-size.

Canvas, 32 in. by 25 in.

Exposition de Portraits de Femmes et d'Enfants. Paris, 1897.



LARGILLIÈRE (NICOLAS)

(1656-1746)

71. — Portrait of James Francis Edward Stuart

(Known as the Chevalier de St. George, or the old Pretender, son of James II, by his second wife, Mary of Modena; born June 10, 1688, at St. James' Palace; married in 1719 to Clementina Maria Sobieski, grand-daughter of John III. King of Poland. Died at Rome.)

Nearly full-length, in armour, standing, his head bare, his right hand resting on his helmet: landscape background with a skirmish going on: and beyond, to the right, some buildings.

Canvas, 62 1/2 in. by 50 in.

From the Collection of Sir Julian Goldsmid, Bart., P. C., M. P., London.



71. — LARGILLIÈRE (N.)



70. — LARGILLIÈRE (N.)

LOO (CHARLES-ANDRÉ VAN)

(1705-1765)

72. — Portrait of the Marquise
de La Ferronay

Three-quarters figure, life-size, seated to the left, the head turned towards the spectator: white dress trimmed with lace and blue ribbons; a narrow black ribbon round her neck; a little dog on her lap. Grey background.

Canvas, 32 3/4 in. by 28 in.



VESTIER (ANTOINE)

(1740-1824)

73. — Portrait of Madame Adelaïde Scot.
Baronne de Clitourp

Seated at a writing table, turned to the right, and holding the envelope of a letter on which her name is inscribed. She has powdered hair, a lock of which falls on her right shoulder, and wears a blue dress, open in front. Half-length figure. Life-size.

Canvas, oval, 31 1/2 in. by 25 1/2 in.

Exposition de Portraits de Femmes et d'Enfants. Paris. 1897.



73. — VESTIER (A.)



72. — Loo (Ch. A. Van)

VIGÉE-LEBRUN (ÉLISABETH-LOUISE)

(1755-1842)

74. — Portrait of Madame Vestris

Turned to the left, in a walking position, looking towards the right. Her hands folded in front, the left holding up her blue mantle. Fair hair bound with red ribbons; a coral necklace round her neck. Background of sky. Three-quarters figure. Life-size.

Signed : L. E. Vigée Le Brun. 1804, à Londres.

Canvas, 36 in. by 28 in.

Exposition de Portraits de Femmes et d'Enfants, Paris, 1897.



WATTEAU (ANTOINE)

(1684-1721)

75. — Portrait of a Young Lady

Turned to the right, looking at the spectator, dressed in a white, fur-trimmed robe, and lace head-dress with pink ribbons. Bust. Life-size.

Canvas, 21 1/2 in. by 17 1/4 in.

From the Collection of Mrs. Lyne Stephens, London, 1895. ✓

— M. Jules Porgès, Paris.



75. — WATTEAU (Antoine)



74. — VIGÉE-LEBRUN (E.-L.)

EARLY ENGLISH SCHOOL

BEECHY (SIR WILLIAM), R. A.

(1753-1839)

76. — Portrait of Mrs. Merry

Seated, turned to the left, holding a little dog in her lap. She is looking at the spectator; her hair falls in curls over her forehead; she wears a velvet bodice over a white muslin chemisette. Red curtain in the background. Half-length figure. Life-size.

Panel, 28 $\frac{3}{4}$ in. by 23 $\frac{1}{2}$ in.

Exhibited at Leeds, 1862.

— the Exposition de Portraits de Femmes et d'Enfants. Paris, 1897.
From the Collection of Colonel Leathes.



CONSTABLE (JOHN), R. A.

(1776-1837)

77. — Dedham Vale

View looking across the vale, with the river Stour and Dedham church in the distance; a cluster of trees on the right of the rising foreground.

Canvas, 24 in. by 20 in.

Study for the large picture in the Collection of Sir John Neeld.



77. — CONSTABLE (John), R. A.



76. — BEECHEY (Sir W.), R. A.

CONSTABLE (JOHN), R. A.

(1776-1837)

78. — The River Stour, Suffolk

The river occupies the whole of the foreground. On the left, in the shadow of a rich group of trees, a barge, in which are four figures, is moored near the bank of the river; another barge, only seen in part, and a small row-boat, with a man in it, lie near. On the right, a small wooden bridge, on which are two cows, leads to a farm, half hidden by trees. Two boys angling, and a woman with a child in her arms are nearer the foreground.

Canvas, 30 in by 47 in.

Engraved by David Lucas.

From the Collection of the late W. A. Pocock, who had it from John Constable.



CONSTABLE (JOHN) R.A.
THE RIVER STOUR NEAR SUFFOLK

GAINSBOROUGH (THOMAS), R. A.

(1727-1788)

79. — Portrait of Montague, first Lord
Sandwich

Turned to the right, looking in the same direction; he wears a powdered wig, and is dressed in a reddish-brown coat and waistcoat with a lace-neckerchief. Bust. Life-size.

Canvas, oval, 28 1/2 in. by 24 in.

*By Gainsborough from 1787
to the Duke of Devonshire 1788.*

HOPPNER (JOHN), R. A.

(1759-1810)

80. — Portrait of Lady Powlett, second wife
of John, fourth Earl of Powlett

The figure to the front, the head three-quarters to the left, looking in the same direction. She has fair hair, and is dressed in white muslin, with a cap of the same material on her head; a blue sash round her waist, and a black lace mantilla draped loosely over both arms. A red curtain in the background, and, to the left, a glimpse of a landscape. Seen to the waist. Life-size.

Canvas, 29 1/2 in. by 24 1/2 in.

From the Collection of Lord Powlett, Hinton Saint-George.



80. — HOPNER (J.), R. A.



79. — GAINSBOROUGH (Th.), R. A.

LAWRENCE (SIR THOMAS), P. R. A.

(1769-1830)

81. — Portraits of the Misses Fanny
and Jane Hamond

(Daughters of the Rev. Horace Hamond, of Massingham,
Norfolk).

They are seated side by side on a couch, dressed in white
muslin dresses, holding flowers. A red curtain in the background
on the right; a landscape on the left. Three-quarters figures.
Life-size.

Canvas, 36 in. by 32 1/2 in.



LAWRENCE (SIR TH.) P.R.A.
PORTRAITS OF MISSES FANNY AND JANE HAMOND

LAWRENCE (SIR THOMAS), P. R. A.

(1769-1830)

82. — Portrait of Lady Wallscourt

Full-face, with black curly hair, falling over her forehead; coral earrings; white muslin dress, open in front; red sash. Seen to the waist. Life-size.

Canvas, 23 3/4 in. by 19 3/4 in.

Engraved by Philipps.

Exposition de Portraits de Femmes et d'Enfants, Paris, 1897.

LAWRENCE (SIR THOMAS). P. R. A.

(1769-1830)

83. — Portrait of Miss Hopman

Seated to the right, in a low brown dress with short sleeves, her arms covered with dog-skin gloves. A red curtain and a column behind her, and a landscape on her right. Half-length figure. Life-size.

Canvas, 29 3/4 in. by 24 1/2 in.

Exposition de Portraits de Femmes et d'Enfants, Paris, 1867.



83. — LAWRENCE (Sir Th.), P. R. A.



82. — LAWRENCE (Sir Th.), P. R. A.

LAWRENCE (SIR THOMAS), P. R. A.

(1769-1830)

Charles L. Graves
1953
84. — Portrait of Mrs. Cuthbert

Seated on a sofa, turned to the left, looking at the spectator. On a table, in front of her, lies a book on which she rests her right arm, her left hangs beside her. Dress of crimson velvet, open in front. A yellow mantle trimmed with fur behind her. Nearly full-length. Life-size.

Canvas, 56 in. by 44 in.

Engraved in Mezzotinto by J. B. Pratt.

Héliogravure in the « Gazette des Beaux Arts », 3^e période, tome xviii.

Exposition de Portraits de Femmes et d'Enfants. Paris, 1897.

From the Graves family.



LAWRENCE (SIR TH) P R A
PORTRAIT OF MISS LUTHEERT



LAWRENCE (SIR THOMAS). P. R. A.

(1769-1830)

*Portrait of Mr. Cuthbert
from the Graves family*

85. — Portrait of Mr. Cuthbert

(This gentleman was the husband of the lady described under the preceding number.)

Standing, his left arm resting on the base of a column. Black dress and silk hose of the same colour, white neckerchief. Red curtain on the left. Background of sky. Full-length figure. Life-size.

Canvas, 93 in. by 57 in.

From the Graves family.

LEE (FREDERICK R.), R. A.

(1799-1879)

86. — Landscape

At the foot of some withered birch-trees, on the left, two men are sawing the trunk of a tree. In the middle distance, a river, and meadows in which sheep and cows are browsing. An extensive, flat country, intersected by water and woods, stretches away to the horizon.

Canvas, 45 1/2 in. by 60 in.



65. — LAWRENCE (Sir Th.), P. R. A.



86. — LEE (F. R.), R. A.

MORLAND (GEORGE)

(1763-1804)

87. — « Squire Thornhill and Olivia »
(Scene from the « Vicar of Wakefield »)

In a lonely corner of a wood, squire Thornhill, dressed in a red coat, and kneeling on one knee, clasps Olivia's right hand, which she is endeavouring to withdraw. She is dressed in a white gown and a broad-brimmed straw hat; her fair hair falls in curls on her shoulders.

Canvas, 20 1 2 in. by 15 in.



MORLAND (GEORGE)

(1763-1804)

88. — The Gamekeeper's Return

In front of a cottage, partly hidden by trees, the gamekeeper, the bridle of his poney round his right arm, holds up with his left hand a pheasant, to show it to his wife, seated in front of the cottage-door, a child in her lap. By her side, a little boy and a girl are playing with a dead hare. An older boy is standing on the farther side, and four dogs are grouped in a half-circle before their master.

Canvas, 40 in. by 54 in.



Fig. 7 - MORLAND (G.)



Fig. 8 - MORLAND (G.)

OPIE (JOHN), R. A.

(1761-1807)

89. — Portrait of Mrs. Coxe

Seated to the left, looking at the spectator, dressed in a reddish brown robe, her head supported by her right hand. She has fair hair which falls in ringlets over her forehead. Three-quarters length figure. Life-size.

Canvas, 49 in. by 39 1 2 in.

Painted about 1806.

See Mrs. Opie's preface to her husband's lectures, 4°, 1809, pp. 36-37; also page 80. « Opie and his Works », by J. John Rogers.



OPIE (JOHN), R. A.

(1761-1807)

90. — Mother and Child

A young lady in a white chemisette and brown dress seated on a red velvet sofa, holding her child's shoe in her right hand, against the back of the sofa. The child is seated on the left, dressed in white, the left hand upraised, the right holding the ribbons of a cushion. Columns in the background.

Canvas, 38 1 4 in. by 34 1 4 in.



Co. — Coe (John, R. A.



Co. — Coe (John, R. A.

RAEBURN (SIR HENRY). R. A.

(1756-1823)

91. — Portrait of Master Robinson

Standing in a landscape, turned to the right, holding a hoop and a short stick in his right hand. Half-length figure. Life-size.

Canvas, 30 in. by 24 1 2 in.

From the Morgan Family (Lord Tredegar's family name).



REYNOLDS (SIR JOSHUA). P. R. A.

(1723-1792)

92. — The little Flower-Girl

Standing in a landscape, dressed in a red gown and blue petticoat, she holds a bunch of flowers in her outstretched right hand, and a basket of flowers on her left arm. Full-length figure. Life-size.

Canvas, 50 in. by 40 in.



92. — REYNOLDS (Sir J.), P. R. A.



91. — RAEBURN (Sir H.), R. A.

REYNOLDS (SIR JOSHUA), P. R. A.

(1723-1792)

93. — The Virgin, the Infant Christ,
and St. John

The Virgin seated, facing nearly to the front, supports the naked Infant Christ, who is bending forward to the little St. John to embrace him. The latter, holding the reed-cross, is standing on the left. Background of sky.

Canvas, 35 1/2 in. by 27 1/2 in.

Painted for the Rev. Holwell Carr.
From Sir Rob. Affleck's Collection.
— Swinton Park Collection.



REYNOLDS (SIR JOSHUA), P. R. A.

(1723-1792)

94. — Portrait of Mrs. Barnard, wife of
Dr. Barnard

Seated in a landscape under a tree, turned to the right, holding a book in her right hand, her left arm resting on a parapet. She is dressed in a flowered white satin gown : a red mantle is draped round her waist and over the parapet. Three-quarters length figure. Life-size.

Canvas, 50 in. by 40 in.

Painted in 1776.
See Cotton's List.
Exposition de Portraits de Femmes et d'Enfants, Paris, 1867.



04. TURNER'S 'RAIN, STEAM, AND GREAT BRIDGE', P. R. A.



03. — REYNOLDS (Sir J.), P. R. A.

REYNOLDS (SIR JOSHUA). P. R. A.

(1723-1792)

95. — Portrait of Mrs. Nesbitt as « Circe »

Turned to the left, looking at the spectator, her brown hair adorned with strings of pearls and a white gauze scarf. Low pink dress. Seen to the waist. Life-size.

Canvas, 24 1/2 in. by 19 1/2 in.

From the Collection of T. Humphry Ward, Esq., London.



REYNOLDS (SIR JOSHUA). P. R. A.

(1723-1792)

96. — Portrait of Mrs. Barnard

Represented in a front view, looking to the left, her head resting on her left hand. Yellow dress trimmed with fur. Background of sky. Seen to the waist. Life-size.

Canvas, 29 1/2 in. by 24 1/4 in.

Retrospective Exhibition, Munich, 1897.



90. — REYNOLDS (Sir J.). P. R. A.



95. — REYNOLDS (Sir J.). P. R. A.

ROMNEY (GEORGE)

(1734-1802)

97. — Portrait of Mrs. Elizabeth Chafyn
Grove

Turned to the left, looking at the spectator, a white straw-hat with a muslin ruche and blue ribbons on her dark hair. White mantle trimmed with black fur, and black muff. Landscape background. Seen to the waist. Life-size.

Canvas. 20 1/2 in. by 24 1/2 in.

Painted at « Ferne », Wilts, in 1784.

From the Collection of the late Sir G. Grove, Bart.



ROMNEY (GEORGE)
PORTRAIT OF Mrs. GROVE

ROMNEY (G. LORGE)

(1734-1802)

98. — Portrait of Mrs. Tickell

Seated in a landscape, turned to the right, looking at the spectator; powdered hair, locks of which fall on her shoulders; white dress, blue sash; left elbow resting on a table, on which are a drawing and a pencil. Half-length figure. Life-size.

Canvas, 30 in. by 24 1/2 in.

ROMNEY (GEORGE)

(1734-1802)

99. — Portrait of Mrs. Farrer

Half-length figure, life-size, seated to the right, looking at the spectator; white dress, blue sash; hair falling over her shoulders in ringlets; curtain background.

Canvas, 29 1/2 in. by 25 1/2 in.

Exhibited at the Royal Academy, London, 1895.

From the Collection of R. A. Fawcett, Esq., London.

*See also No. 100
and 101
in the same collection*



69. — ROMNEY (G.)



93. — ROMNEY (G.)

ROMNEY (GEORGE)

(1734-1802)

100. — Portrait of Lady Carruthers

Turned to the left, looking at the spectator, her abundant brown hair, intervoven with blue ribbons, flowing down her back. She rests her head lightly on her right hand, and is dressed in a light gown cut low in front. Bust. Life-size.

Canvas, 20 3/4 in. by 17 in.

Exposition de Portraits de Femmes et d'Enfants, Paris, 1867.



100. — ROMNEY (G.)

ARTISTS' INDEX

	Pages
BACKHUISEN (L.). — A Sea-Piece with a Storm coming on.	8
BELCHIEV (Sir W.). — Portrait of Mrs. Merry.	90
CALCAR (J. St. von). — Portrait of an Astronomer.	60
CHAMPAIGNE (Ph. de). — Portrait of Jean Pierre Camus.	76
— Moses with the Tables of the Law.	76
CONSTABLE (J.). — Dedham Vale.	90
— The River Stour, Suffolk.	92
COYPEL (N.-N.). — Triumph of Amphitrite.	78
— Polyphemus and Almacis.	78
— Neptune and Amphitrite.	78
CUJP (A.). — Cavaliers in a Landscape.	8
— Boy holding a gray Horse.	10
— Gentlemen watering their Steeds.	10
DROUAI (F.-H.). — Portrait of a young Lady with a Dog.	80
DYCK (Sir A. van). — Portrait of a Gentleman.	12
— Portrait of Sir John Lambert.	12
FYT (Jan). — Dead Game and Dogs.	14
GAINSBOROUGH (Th.). — Portrait of Montague, first Lord Sandwich.	93
GOYEN (J. van). — Halt at the Village Inn.	14
GREUZE (J.-B.). — Portrait of a little Boy.	80
HALS (F.). — The Jolly Toper.	16
HOLBEIN (H.) the younger. — Portrait of a young Man.	16
HONDECOETER (M. d'). — Fowl in a Park.	18
HOOCH (P. de). — Interior with Figures.	18
HOPPLER (J.). — Portrait of Lady Powlett.	94
IMOLA (L. da). — The Marriage of Saint Catherine.	60
JANSENS VAN CEULEN (C.). — Portrait of a Lady, supposed to be Henrietta Maria, Queen of Charles I.	20
— Portrait of a Gentleman.	20

	Pages
KEYSER (Th. de). — Portrait of a Gentleman.	22
LARGILLIÈRE (N.). — Portrait of Marie de Laubespine.	32
— Portrait of James Francis Edward Stuart.	82
LAWRENCE (Sir Th.). — Portraits of the Misses Fanny and Jane Hamond.	96
— Portrait of Lady Wallscourt.	97
— Portrait of Miss Hopman	98
— Portrait of Mrs. Cuthbert.	100
— Portrait of Mr. Cuthbert.	101
LEE (F. R.). — Landscape.	102
LOO (C.-A. Van). — Portrait of the Marquise de La Ferronays	34
LUINI (B.). — Peace.	62
— Praying for Liberation.	62
— Burying the Treasure.	64
— Killing the Enemy.	64
MABUSE (J. van). — Portrait of a Lady	22
MAES (N.). — Bust of an Old Lady.	24
— Portrait of a Gentleman.	24
MEMLING (H.). — Two Wings of a Triptych.	26
MIEREVELT (M. J.). — Portrait of Maria Breman.	27
— Portrait of William of Nassau.	28
MORLAND (G.). — « Squire Thornhill and Olivia »	104
— The Gamekeeper's Return.	104
MURILLO (B. E.). — Praying Magdalen.	96
NEER (A. van der). — River Scene	30
— River Scene at Sunset.	30
— Canal Scene by Moonlight.	32
NEUFCHATEL (N.). — Portrait of a Man.	32
OPIE (J.). — Portrait of Mrs. Coxé	106
— Mother and Child.	106
OSTADE (A. van). — Interior of a Country Alehouse.	34
POLLAIUOLO (A.). — The Virgin, Infant Christ, and two Saints.	67
POTTER (P.). — Three Cows at Pasture	34
PIJNACKER (A.). — The Ferry-Boat.	36
RAEBURN (Sir H.). — Portrait of Master Robinson.	103
REMBRANDT VAN RIJN. — The Evangelist.	40
REYNOLDS (Sir J.). — The little Flower-Girl	103
— The Virgin, the Infant Christ, and St. John	110
— Portrait of Mrs. Barnard, wife of Dr. Barnard.	110
— Portrait of Mrs. Nesbitt as « Circe ».	112
— Portrait of Mrs. Barnard	112
ROMNEY (G.). — Portrait of Mrs. Elizabeth Chafyn Grove	114
— Portrait of Mrs. Tickell	115

	Pages
ROMNEY (G.). — Portrait of Mrs. Farrer.	116
— Portrait of Lady Carruthers	118
RUBENS (P. P.). — Venus and Cupid.	36
— The Marriage of St. Catherine.	38
— Christ triumphant over Sin, Death, and the Grave.	38
RUISDAEL (J. van). — A Rocky River Scene.	41
— Mountainous Landscape.	42
— Forest Scene	44
— Woody Landscape.	45
RUIJSDAEL (S. van). — Halt at the Village Inn	46
SNYDERS (F.). — The Bear Fight.	48
STEEN (J.). — Interior of a Village Inn.	48
TENIERS (D.) THE YOUNGER. — Interior of a Kitchen	50
— The Interior of a Chemist's Labora- tory.	50
— Interior of a Village Inn.	52
TER BORCH (G.). — Portrait of a Lady.	52
TIEPOLO (G. B.). — The Martyrdom of St. Agatha.	68
TINTORETTO. — The Annunciation.	70
— Portrait of a Sculptor.	70
VELAZQUEZ (D.). — Portrait of Philip IV. of Spain.	72
VELDE (W. van de). — Sea View, during Calm Weather	54
VENETIAN SCHOOL. — Portrait of a young Man	72
VESTIER (A.). — Portrait of Madame Adelaïde Scot.	84
VIGÉE-LEBRUN (E.-L.). — Portrait of Madame Vestris.	86
WATTEAU (A.). Portrait of a young Lady.	86
WOUWERMAN (Ph.). — Departure for the Chase	54
— « Le Défilé de Cavalerie »	56
— « La Buvette des Dames »	56
— Landscape with Figures and Animals	58



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DUTCH, FLEMISH, AND GERMAN
SCHOOLS

BEYEREN (ABRAHAM H. VAN)

(1620 or 1621 - after 1674)

1. — Still-Life

A rich cluster of fruit grouped on a table covered with a violet velvet-cloth fringed with gold. In the centre is a basket on which is placed a large silver plate containing peaches and grapes. A plate with a partly peeled lemon in front. On the left, some oysters and a lemon, and behind, a golden bowl and a crystal cup. On the right, a Delft dish with slices of pine-apple, and a lobster.

Signed with monogram.
Canvas, 47 in. by 38 1/2 in.



CAPPELLE (JAN VAN DE)

(1624-1679)

2. — A Calm

On the right, the end of a jetty, near which are several vessels and small boats. In the centre of the foreground a man is dragging a rudder along the shore towards a boat on the left, in which are three men. A fine yacht is anchored in the middle distance, and other vessels are seen in the background.

Signed with the initials : J. V. C.
Canvas, 20 in. by 28 in.

From the Collection of the Earl of De la Warr.



1. — BEYEREN (A. H. van)



2. — CAPPELLE (J. van de)

CRANACH (LUCAS), THE YOUNGER
(1515-1586)

3. — Portrait of a Gentleman

Nearly full-face, with slight moustaches and a beard. He wears a small black cap on his head, and is dressed in a black coat lined with fur. Both hands are seen. Half-length. Life-size.

In the right hand upper corner, his family arms and the inscription : *Ætatis
Sux 77, Anno 1557.*

Panel, 30 3/4 in. by 23 1/4 in.

From the Collection of M. R. Kann, Paris.



CUYP (AELBERT)
(1620-1691)

4. — Landscape with Horseman and Animals

Described in Smith's Catalogue (part v. p. 347, n° 221) as follows :

« A Farmer on Horseback, conversing with a Herdsman. The view appears to be taken from the vicinity of Nemwygen, and is composed, on the left (right), of a high road leading to a chain of mountains, at the base of which are several ancient buildings with towers. A river flows on the right (left), the banks of which are fringed with bushes. Near this part are a flock of sheep and two cows; the latter are lying down; and in the road is a man in a red jacket on a white horse, apparently in conversation with the herdsman. A third peasant is near the mountains. The effect of a beautiful summer's evening pervades the scene, and light diaphanous clouds float over the azure sky. This is a production of the rarest excellence and beauty. »

Hand 420

Signed : A. Cuyp.
Panel, 2 in. by 8 in.

Described in Smith's « Catalogue Raisonné », part v, p. 347, n° 221.
From the Collection of John Newington Hughes, Esq.

— — — Colonel Hankey, Beaulieu, Hastings.



3. — CRANACH (L.) the younger



4. — CUIJPE (Aelbert)

CUYP (AELBERT)

(1620-1691)

5. — The Watering-Place

In the foreground, on the bank of a river and in front of a high tree, three grooms are exercising their horses, one of them, in the centre, leading a second horse by the bridle. Two other grooms with three horses are in the river beyond. On the left, an open doorway; open country with hills in the distance on the right.

Signed with monogram.

Panel 22 $\frac{3}{4}$ in. by 27 $\frac{3}{4}$ in.

From the Collection of Mr. Lee Pemberton.



DENNER (BALTHASAR)

(1685-1719)

6. — Portrait of an old Lady

Turned three-quarters to the right. On her head she wears a blue kerchief over a white linen drapery which enframes her wrinkled face. A heavy fur-mantle is drawn round her shoulders. Bust. Life-size.

Canvas, 18 $\frac{1}{4}$ in. by 14 $\frac{1}{4}$ in.



5. — Cuyp (Albert)



6. — DENNER (B.)

DOU (GERARD)

(1613-1675)

7. — Old Woman at a Window

An old woman at an arched window is chopping onions in a tub. She is dressed in a white chemisette and a gown with red sleeves. The scene is lighted by a candle placed on the right near a red curtain suspended from the ceiling. An earthen pitcher is placed on the window-sill to the left.

Signed : G. Dow.

Panel, arched top, 15 1/4 in. by 12 in.

From the Collection of the late Mrs. Donovan, of Brighton.

— Mrs. Poulett, London.

— T. Humphry Ward, Esq., London.



DOU (GERARD)

(1613-1675)

8. — Portrait of Rembrandt's Father

Seated to the right in profile, reading in a large book which he holds on his knees. Bareheaded, short moustaches, eye-glasses. Half-length figure. Life-size.

Panel, 11 1/4 in. by 11 in.



8. — Dou (Gerard)



7. — Dou (Gerard)

DYCK (ANTHONY VAN)

(1599-1641)

9. — Portrait of Jerome Weston,
Earl of Portland

Three-quarters face, about fifty years of age, with scanty hair, a pointed beard, and moustaches. He wears a full ruff round his neck, and the Order of St. George hangs on his breast. Bust. Life-size.

Signed : Antonio Van Dycke.

Canvas, 23 3/4 in. by 20 in.

The portrait engraved by W. Hollar.

From the Collection of T. Humphry Ward, Esq., London.



DYCK (ANTHONY VAN)

(1599-1641)

10. — Portrait of a Gentleman

Standing, turned to the right, looking at the spectator. Short hair, moustaches, and chin-tuft. Habited in a black dress and mantle, and white ruff. His right hand is extended downwards: his left, partly gloved, points to the right. A view of a landscape on the right. Three-quarters figure. Life-size.

Canvas, 45 in. by 35 1/2 in.



10. — Dyck (A. van)



9. — Dyck (A. van)

FLINCK (GOVAERT)

(1615-1660)

11. — Portrait of a Lady

Turned to the left, leaning on a balustrade, her hands crossed in front of her. She wears a grey gown, open at the neck. A red curtain forms the background on the right: a landscape-view on the left. Half-length figure. Life-size.

Signed: G. Flinck f. 1646.

Canvas, 46 1/4 in. by 34 1/2 in.

From the Collection of Arthur Leigh Guinness, Esq.



FLINCK (GOVAERT)

(1615-1660)

12. — Portrait of a Gentleman

Turned to the right, leaning on a balustrade, in a grey dress and mantle bordered with gold. His right hand extended, his left resting on his hat. Red curtain in the background. View of a landscape on the right. Half-length figure. Life-size.

Signed: G. Flinck f. 1646.

Canvas, 46 1/4 in. by 34 1/2 in.

From the Collection of Arthur Leigh Guinness, Esq.



12. — FLINCK (Govaert)



11. — FLINCK (Govaert)

GEEST (WYBRAND DE)

(1591-1643)

13. — Portrait of a Lady

Standing, turned three-quarters to the left, looking at the spectator; in a large ruff, and cap and cuffs edged with lace. Black satin dress with a heavy triple gold chain round the waist. Right hand resting on the back of an armchair, left hanging down. Three-quarters figure. Life-size.

Signed and dated : V. D. Geest. 1631.

Canvas, 46 in. by 36 $\frac{1}{4}$ in.



GEEST (WYBRAND DE)

(1591-1643)

14. — Portrait of a Gentleman

Standing, turned three-quarters to the right, looking at the spectator. Short hair, moustaches, and pointed beard. Black velvet doublet with satin sleeves; large lace ruff and cuffs. Right hand resting on a table in front, left hand against his hip. Three-quarters length. Life-size.

Signed and dated : V. D. Geest. 1631.

Canvas, 46 in. by 36 $\frac{1}{4}$ in.



14. — GEEST (Wybrand de)



13. — GEEST (Wybrand de)

GOES (HUGO VAN DER)

(1570-1632)

15. — The Annunciation. A Diptych

In the right hand compartment, the Virgin in a white robe, seated under a daïs, reading in a large book.

In the left hand compartment, the angel Gabriel, in a red mantle, with many-coloured wings, is kneeling, holding a staff in his left hand.

A landscape is seen through an open window in each of the compartments. Small whole-length figures.

Each panel, 25 in. by 14 1 2 in.

From the Collection of the Marquis Da Foz.



GOLTZIUS (HENDRICK)

(1558-1616)

16. — Portrait of a Gentleman

Turned slightly to the left, looking towards the spectator. Short hair and beard, and thick moustaches. Black dress lined with white fur, and small linen ruff. He holds with his right hand, placed on a sill in front of him, a medal representing an allegorical female figure. Half-length. Life-size.

Panel, 24 1 2 in. by 19 1 2 in.



15. — Goes (Hugo van der)



16. — (HOLBEIN (II.))

GOYEN (JAN VAN)

(1596-1656)

17. — A Sea View

A view near the entrance to a sea-port, a storm approaching. A large fishing-smack in the foreground on the left. A boat with her sails partly furled is lying at the end of a jetty on the right. Two small rowing-boats near her. Numerous vessels, and the houses and church of a town are seen in the distance.

Signed and dated.

Panel, 27 1/2 in. by 40 in.

From the Collection of T. Humphry Ward, Esq., London.



HALS (DIRK)

(1580-1656)

18. — A Jovial Company

An interior with a company of five persons grouped round a table. In the centre, a young gentleman in a scarlet dress, with a large grey hat and feathers on his head, and a full ruff round his neck, is seated on a chair with his legs crossed, holding a pipe in his hands. Near him, on the left, is a young woman, standing, with a glass of wine in her left hand; an elderly woman seated behind her. A young couple standing on the right near an open door.

Canvas, 30 1/2 in. by 37 1/2 in.

From the Collection of M. Brandeis, Paris.



17. -- GOYEN (J. van)



18. — HALS (Dirk)

HALS (FRANS)

(1584-1666)

19. — Portrait of a Lady

Standing, turned to the left, looking at the spectator; black flowered satin dress; wide ruff, lace cuffs and cap. Her right hand holds a glove, her left is on her hip. Three-quarters figure. Life-size.

Canvas on panel, 46 in. by 36 in.



FRANS HALS
PORTRAIT OF A LADY

HEDA (WILLEM CLAES)

(1594- ?)

20. — Still-Life

On a table covered partly with a white table-cloth are placed a large green Venetian glass, with a knobbed stem, half-filled with wine, a silver goblet, and a smaller Venetian glass. Several silver plates containing a pasty, a half-peeled lemon, etc., complete the composition.

Signed : Heda. 1635.

Panel, 21 in. by 27 in.

HEYDE (JAN VAN DER)

(1637-1712)

Handwritten: Old Picture, Beaulieu

21. — View of the University at Leyden

An open place, in the background of which are seen the buildings of the University, and adjoining on the right a row of other constructions. In the centre is a tank with swans on it. In the foreground on the left is a fountain from which a gentleman is splashing water at a young woman, who is running away.

Signed : V. Heyde (V and H. connected).

Panel, 19 3/4 in. by 24 1/2 in.

From the Collection of Colonel Hankey, Beaulieu, Hastings.



20. — HEDA (W. C.)



21. — HEYDE (J. van der)

HOBBEEMA (MEINDERT)

(1638-1700)

22. — A River Scene

A landscape with a river, upon which are two swans, the water flowing in the centre through the ruined arches of a bridge; on the right, a *château* with high chimneys; on the left, in front, a group of four trees, and a castle, near which are two men and a child; in the distance, two figures near a forest.

Canvas, 20 in. by 27 in.

From G. Morant's Collection, 1832.

— the Collection of the Hon. W. F. B. Massey-Mainwaring, M. P.,
London.



HOOCH (PIETER DE)

(1630-after 1677)

23. — The Music-Party

Five persons are assembled in a spacious room, in the centre of which is a table covered with a Turkish carpet; on it, a glass on a plate, and a music-book. On the left, two ladies, one standing, playing on a harpsichord, the other seated, playing the violoncello. Behind the table a young man, listening, and, on the right, another young man, also seated, playing on a violin, and a little boy, dancing.

Signed on the right: P. de Hooghe.

Canvas, 25 1/2 in. by 29 in.

From the Collection of Herr M. Neven, Cologne.



22. — HOBBEEMA (Meindert)



23. — HOOCH (P. de)

HOLBEIN (SIGMUND)

(1456-1540)

24. — Portrait of a young Lady

Three-quarters to the left. An embroidered hood over her plaited hair. She is dressed in a black silk gown with puffed sleeves. Round her waist, a double gold chain with a clasp in front. She holds a flower in her right hand, her left rests on a parapet in front. Small half-length figure.

Inscription : Anno 1538, *Ætatis suæ* 20.

Panel, 14 $\frac{3}{4}$ in. by 10 $\frac{1}{2}$ in.

From the Collection of the Chevalier Saint-Remy, Paris.

—	—	M. Szarvady, Paris.
—	—	Baron Beurnonville, Paris.
—	—	M. Tabourier, Paris.



HOLBEIN (SIGMUND)

(1456-1540)

25. — Portrait of a young Man

Three-quarters to the right. He has fair short hair, slight moustaches and beard. Black cap, black doublet and mantle. He holds a letter in his right hand and a glove in his left. Small half-length figure.

Inscription : Anno 1538, *Ætatis suæ* 25.

Panel, 14 $\frac{3}{4}$ in. by 10 $\frac{1}{2}$ in.

From the Collection of the Chevalier Saint-Remy, Paris.

—	—	M. Szarvady, Paris.
—	—	Baron Beurnonville, Paris.
—	—	M. Tabourier, Paris.



25. — HOLBEIN (Sigmund)



24. — HOLBEIN (Sigmund)

JANSSENS VAN CEULEN (CORNELIUS)

(1591-1661)

26. — Portrait of a Lady

Turned slightly to the right, looking at the spectator; blond curly hair; a string of pearls round her neck, a pearl in her ear. Black satin dress, cut low in front, the bodice and cuffs edged with lace. Half-length. Life-size.

Canvas, 28 1/2 in. by 22 1/2 in.



METSU (GABRIEL)

(1630-1667)

27. — Dutch Interior

A young lady, dressed in a white satin jacket, and a yellow satin skirt, a white fichu on her head, holding up a glass of wine with her left hand, supports a jug with her right on her lap. She is seated in the centre of the room, near a table on which is a plate with oranges. Behind the table, on the right, a cavalier asleep, his head resting on his arm.

Signed with the monogram G. M.

Canvas, 13 3/4 in. by 11 1/2 in.

From the Collection of M. Demeneix, Bourges.



27. — METSU (G.)



26. — JANSSENS VAN CEULEN (C.)

MIEREVELT (MICHEL JANSZ)

(1567-1611)

28. — Portrait of the Wife of Burgomaster
Van der Horst

Seated in an arm-chair to the left, looking at the spectator. She wears a white linen cap on her head, and a large ruff round her neck. Black velvet dress. She holds a small book in her right hand, her left hand rests on the arm of the chair. Three-quarters length. Life-size.

Inscribed : Aⁿ 1630, Etatis 59.
Panel, 39 in. by 28 1/2 in.

Exposition « Le Portrait », Brussels, 1897.
From the Collection of M. P. de Kuyper.



MOSTAERT (JAN)

(1471-1519)

29. — Portrait of a Man

Turned slightly to the left, in a red dress with a black surcoat; black hat; his left thumb is thrust into his belt. Half-length. Life-size.

Panel, 25 in. by 18 3/4 in.

Exhibited at the New Gallery, London, 1897-98.



29. — MOSTAERT (Jan)



28. — MIEREVELT (M. J.)

NEER (AERT VAN DER)

(1603-1677)

30. — Winter Sports

A frozen river, on which are some boats, and numerous figures skating, stretches away into the distance: houses on the bank to the left; several windmills on the right. Blue sky, with light clouds.

Signed on a boat with monogram.

Panel, 18 in. by 24 in.

Exhibited at the Royal Academy, London, 1885. ✓

From the Collection of Colonel Hankey, Beaulieu, Hastings.



NEER (AERT VAN DER)

(1603-1677)

31. — River Scene. Evening

In the centre, a river stretching away to the horizon, skirted on the left by a row of houses, half hidden by clusters of trees. In the foreground on the right, three men in a boat, fishing: on the left, a woman carrying a basket on her head, accompanied by a boy and a dog.

Signed with monogram.

Panel, 14 1/2 in. by 10 in.



30. — NEER (A. van der)



31. — NEER (A. van der)

ORLEY (BARENT VAN)

(ABOUT 1491-1542)

32. — The Virgin and the Infant Christ

The Virgin in a red robe, a veil on her hair, is seated in the foreground of a landscape. She holds on her lap the naked Infant, who grasps an apple in both hands, and looks smilingly at the spectator. A mountainous landscape with buildings and figures in the background. Whole-length figures. Half the size of life.

Panel, 37 in. by 30 in.



OSTADE (ADRIAEN VAN)

(1610-1635)

33. — The interrupted Game

Described in Smith's « Catalogue » (part 1, p. 169, n° 220) as follows :

« The interior of a rustic cottage, with a window at the side, an upper casement of which is open : a company of five men, two women, and a child, occupy the room: two of the men appear to have been gambling at cards, which has ended in a quarrel, and their knives are drawn, which they are only prevented using by a woman and a man, who hold them apart, whilst a third has seized a pair of tongs, to prevent further mischief. »

Signed and dated 1653.

Panel, 17 1/4 in. by 14 1/2 in.

Engraved by Suyderhof, by A. F. David, and by Ad. Juppe.

Described in Smith's « Catalogue Raisonné », part 1, p. 169, n° 220, and Suppl. p. 109, n° 103.

✓ Described in Dr. Waagen's « Art Treasures », vol. iv, p. 99.

From the Collection of Sir Matthew White Ridley, Bart, London.

—	—	Alex. Baring, Esq.
—	—	San Donato, 1830.
—	—	E. Secrétan, Paris, 1830.



33. — OSTADE (A. van)



32. — ORLEY (B. van)

OSTADE (ISACK VAN)

(1621-1649)

34. — The flooded Road

Described in Smith's « Catalogue » (part I, p. 183, n° 16) as follows :

« A Landscape. The foreground is occupied by a youth, dragging forward a calf; beyond him are a man on horseback, accompanied by a woman carrying milk pails, through some water, and a man driving a horse and cart; some buildings and trees are seen in the distance. »

Signed : Isack van Ostade.

Canvas, 15 1/4 in. by 10 1/4 in.

Described in Smith's « Catalogue Raisonné », part I, p. 183, n° 16.

From the Collection of Van Slingelandt, Dort, 1785.

— — — Colonel Hankey, Beaulieu, Hastings.



OSTADE (ISACK VAN)

(1621-1649)

35. — A View on a Canal in Winter

In the centre of the foreground, a man pushing a sledge. Beyond, a group of figures in front of a tent; numerous other figures skating or otherwise occupied, are distributed over the ice. On the right, a high single tree near a one-arched bridge, behind which appear the buildings of a town.

Signed : Isack van Ostade.

Panel, 11 3/4 in. by 16 1/2 in.



34. — OOSTADE (J. van)



35. — OOSTADE (J. van)

POTTER (PAULUS)

(1625-1651)

36. — Landscape with Cattle, Horses
and Figures

A bull, a cow, two horses, and some sheep on rising ground
near a pollard tree on the right, from which a boy is cutting a twig.

Signed and dated : Paulus Potter fecit 1653.

Panel, 39 in. by 49 1/2 in.

Exhibited at the Royal Academy, London, 1890. (12)

by Paulus Potter

by Paulus Potter



24122 20112
MAN AND CATTLE IN A FIELD

REMBRANDT VAN RYN

(1606-1669)

37. — Portrait of Rembrandt's Mother

Three-quarters to the left, looking down; dark dress and cap, small white linen collar. Grey background. Small bust in a painted oval.

Panel, 11 1/4 in. by 9 in.

From the Collection of A. L. Nicholson, Esq., London.

REMBRANDT VAN RYN

(1606-1669)

38. — Portrait of Rembrandt's Father

Turned to the left, looking at the spectator, with a scanty beard and moustaches. A turban of a greenish colour, embroidered with gold, covers his head, and he wears an embroidered coat and a dark cloak. Half-length figure. Life-size.

Canvas, 32 3/4 in. by 25 1/4 in.

From the Donovan Collection.

From the Collection of T. Humphry Ward, Esq., London.



37. — REMBRANDT VAN RYN



38. — REMBRANDT VAN RYN

REMBRANDT VAN RYN

(1606-1669)

39. — Portrait of Rembrandt's Wife Saskia

Turned slightly to the right, but almost full-face. Over her brown curly hair lies a transparent gold embroidered veil, fastened at the top by a clasp with a black feather: a pear-shaped pearl in each ear. Her golden-green flowered gown, bound with gold brocade, is cut out in a round at the throat, showing a dainty chemisette, over which is a gold necklace of rich workmanship, with a large pearl pendant.

Signed : Rembrandt f. 1636.

Canvas, 31 in. by 26 in.

Exhibited at Amsterdam, 1898.

Described in Dr. Bode's « The Complete Work of Rembrandt », III, n° 156.

From the Collection of J. Carpenter Garnier, Esq., Tookesbury Hall.

— — — Sir Ch. Robinson, London.



REMBRANDT VAN DYK
ZIJNDE DE REMBRANT S'WIE JACZIA

REMBRANDT VAN RYN

(1606-1669)

40. — Study of an old Man

Seen nearly full-face, with a long beard and moustaches, looking down, his head resting on his left hand. Black cap, brown mantle, and gold chain with a cross hanging from it in front. Small bust.

Signed, and dated 1643.

Panel, 8 in. by 6 3/4 in.

Described in Dr. Bode's « The Complete Work of Rembrandt », iv.

From the Collection of A. L. Nicholson, Esq., London.

REMBRANDT VAN RYN

(1606-1669)

41. — Portrait of a young Man

Turned to the right, the face towards the spectator; dark bushy hair. Brown coat and steel gorget. Rounded corners.

Dated 1636.

Panel, 8 in. by 7 1/4 in.

From the Collection of General Thornton, London.

— — T. Humphry Ward, Esq., London.



41. — REMBRANDT VAN RYN



40. — REMBRANDT VAN RYN

RUBENS (PETRUS PAULUS)

(1577-1640)

42. — Portrait of a Gentleman

Turned slightly to the right, looking at the spectator. Short grey hair, moustaches, and pointed beard. Large lace ruff, black doublet. Bust. Life-size.

Panel, 22 in. by 17 1/2 in.

From the Collection of Herr Englaender, Vienna.

M. Maurice Kann, Paris.

M. Tabourier, 1898, Paris.



RUBENS (PETRUS PAULUS)

(1577-1640)

43. — Portrait of a Gentleman

Standing, turned to the right, looking at the spectator. He has short, dark hair, a pointed beard, and moustaches, and is dressed in a black velvet doublet with a large white ruff. His left hand rests on his hip, his right, hanging by his side, holds his gloves. Three quarters length figure. Life-size.

Panel, 40 1/2 in. by 26 1/2 in.

From the Collection of Colonel Hankey, Beaulieu, Hastings.



43. — REMAINS (P. P.)



42. — REMAINS (P. P.)

RUBENS (PETRUS PAULUS)

(1677-1640)

44. — Sketch for the Ceiling of the Chapel of Whitehall

King James, habited in royal robes, seated on a throne; on his right is Bellona, holding a shield; and before him is an armed figure, with the torch of Discord in his hand; from these the king is turning with disdain towards two females who are embracing, and who personify Peace and Abundance; in front of them is Mercury, pacifying the demon of war by the touch of his caduceus. An angel and two cherubs, bearing a chaplet, are floating buoyant in the air over the king's head.

Panel, 24 in by 18 1/2 in.

Mentioned in Smith's « Catalogue Raisonné », part II, n° 717.

From the Collection of M. Horion, Brussels, 1788.

— — Sir Joshua Reynolds, 1795.

— — Colonel H. Baillie.



RUBENS (PETRUS PAULUS)

(1577-1640)

45. — St. Peter and St. Paul

Each standing in an archway: St. Peter on the left, holding a key in each hand; St. Paul on the right, leaning on a sword. Background of sky. Small full-length figures. Sketch.

Panel, 20 in. by 25 in.

Exhibited at the Royal Academy, London, 1835. 1792 ✓

From the Collection of Colonel Hankey, Beaulieu, Hastings.

Col. Hankey 1792



44. — RUBENS (P. P.)



45. — RUBENS (P. P.)

RUISDAEL (JACOB VAN)

(1628-1682)

46. — Woody Landscape

Described in Smith's « Catalogue » (part vi. p. 77, n. 247), as follows :

« A woody landscape, with a stream extending along the foreground, in which are reflected a cluster of trees occupying part of the farther bank, under the shade of which is a boat with three men and a woman in it; a man and a woman are walking together on the bank; a flock of sheep is browsing in an adjoining meadow, which is bounded by a line of trees. Evening. »

Signed : J. V. Ruysdael.

Canvas, 26 in. by 21 in.

Described in Smith's « Catalogue Raisonné », part vi. p. 77, n. 247.

From the Collection of Mr. Nieuwenhuys, 1833.

— — — Henry Bevan, Esq.

— — — Sir Edward J. Dean Paul, Bart., London



RUISDAEL (JACOB VAN)

(1628-1682)

47. — Landscape

The skirts of a wood; a pool of water and some trunks of felled trees in the foreground; distant hills on the right; blue sky, with clouds.

Signed : J. V. R. connected.

Canvas, 27 1/2 in. by 22 3/4 in.

Exhibited at the Royal Academy, London, 1835.

From the Collection of Colonel Hankey, Beauchamp-Hastings.



47. — Ruisdael (J. van)



49. — Ruisdael (J. van)

RUISDAEL (JACOB VAN)

(1628-1682)

48. — Forest Scene

In the centre, a richly wooded hillock with a sunlit opening on the top. In the foreground, on a road winding away into the distance on the right, are four cows, one of which is drinking at a brook that crosses the road. A small dog is barking at the cows from the opposite side of the brook.

Canvas, 34 1/2 in. by 47 1/4 in.

From the Collection of Colonel Hankey, Beaulieu, Hastings.



RUYSDAEL (SALOMON VAN)

(1644-1670)

49. — Landscape and Animals

In the foreground, two herdsmen, one of whom, mounted on a white horse, is driving a herd of cattle. On the left, two cavaliers pass on a road leading to some rustic buildings, of which only the roofs are seen, with high trees rising above them. A meadow traversed by a river on the right.

Signed, and dated 1648.

Canvas, 38 1/2 in. by 52 1/2.

From the Collection of M. Goldschmidt, Paris.



48. — RUISDAEL (J. van)



49. — RUYSDAEL (S. van)

STEEN (JAN)

1428 79
(ABOUT 1626-1679)

50. - Blowing hot and cold

Interior of a cottage; on the right is a satyr leaning on his staff, and apparently addressing the peasant seated at the table blowing his soup, on the inconsistency of blowing hot and cold with the same breath; near the peasant is seated an elderly woman, behind whom stands a girl in a large straw hat; a woman is in the act of putting a dish of eggs on the table; in front of her is a child holding a spoon; near the fire, a man is seated with a porringer in his hand.

Signed : J. Steen.

Canvas, 20 1/4 in. by 16 1/4 in.

Exhibited at the Royal Academy, London, 1835. ✓

From the Collection of Colonel Hankey, Beaulieu, Hastings.



STEEN (JAN)

1428 775
(ABOUT 1626-1679)

51. — Boors quarrelling at an Inn

One of them, seated on a bench in the left foreground, with his dog by his side, stretches out his fist towards his antagonist, standing farther back towards the right, with a drawn sword. An old woman endeavours to keep the latter away from his adversary. Three other peasants are looking merrily on at the scene, while a fourth is seen in the background running away in alarm. In the foreground on the right, a little girl has fallen to the ground, crying. From a basket, containing divers objects, cards and a broken bottle are scattered on the ground. Through an open doorway in the back-ground on the right, a village fair is seen going on.

Signed : J. Steen.

Panel, 19 1/2 in. by 26 3/4 in.



50. STEEN (Jan)



51. STEEN (Jan)

STEEN (JAN)

(ABOUT 1626-1679)

52. — A merry musical Party

The chief of the company is a jovial fellow, seated in an arm-chair, with a fiddle in his hand, which he has ceased playing to join in a general song, to the chorus of which he gives effect by raising his goblet of wine; on his left is an old lady wearing a black hood, and in the centre of the table is seated a female, with a chubby child in her arms; these also lend their voices to the song, and are accompanied by a youth playing the bag-pipes, and another, playing the flute; a boy and a girl also have pipes. In the foreground is a girl giving a child a drink out of the spout of a tankard, and near these a dog.

Signed : J. Steen.

Canvas, 29 3/4 in. by 37 in.

From the Collection of Benjamin Ansley, Esq., Round Hay, Leeds.



STEEN (JAN)

(ABOUT 1626-1679)

53. — The Family of the Artist

In the centre of a vestibule with a tessellated floor, near a table, on which a parrot is perched on a wooden stand, the wife of the artist is seated, looking at the spectator. On the farther side of the table the artist himself is seated, holding a letter in his left hand. In the foreground on the right, a little girl, seated on the ground, is playing with a kitten; behind her, a baby, guarded by the eldest sister, is seated in a chair. On the top of a flight of stairs to the right, a female-servant is seen bringing in refreshments.

Signed : J. Steen.

Panel, 24 1/4 in. by 18 1/2 in.



52. — STEEN (Jan)



53. — STEEN (Jan)

STEEN (JAN)

(ABOUT 1626-1670)

54. — Ahasuerus and Esther

In a wide marble hall with a tessellated floor, the king, magnificently dressed in a yellow silk robe, purple mantle and a turban with a feather, has risen vehemently from the table, at which he was taking his meal in company of Esther and Haman, causing a superb peacock-pasty to slip from the table by the violence of his movement. He is menacing with his outstretched fist Haman, who is placed on the left and cowering under the threat, while Esther, seated on the right, is apparently accusing him of his treachery. Two attendants, a boy and a girl, an old man with a white beard and two young negroes are seen on the left. Some soldiers in armour, carrying halberds, guard the entrance to the hall on the right.

Signed : J. Steen.

Canvas, 56 1/2 in. by 66 3/4 in.

From the Collection of Colonel Hankey, Beaulieu, Hastings.

Rodolph K. F. K.



54. STEEN (Jan)

TENIERS (DAVID). THE YOUNGER

(1610-1690)

55. — The Breakfast

Rustic interior with a peasant and a woman seated at a table. The man, whose hat hangs on the back of his chair, holds a glass in his left hand and a jug in his right. His companion holds a knife to cut a ham which is on the table in front of her. On the right, a cat near a fire-place. On the left, two pots on a bench.

Signed : D. Teniers.

Canvas, 9 1/2 in. by 11 3/4 in.

From the Collection of M. Goldschmidt, Paris.



TENIERS (DAVID). THE YOUNGER

(1610-1690)

56. — Landscape with Cattle and Figures

Two cows and eleven sheep in the foreground of a landscape. On the left, a shepherd, seated, is playing on a pipe, with a dog lying asleep by his side. A man in a red jacket is occupied near a tub on the right. A farm with a woman standing in the door, and cows and sheep grazing, is seen in the background.

Signed : D. Teniers.

Copper, 26 1/4 in. by 39 3/4 in.



55. — TENIERS (D.) the younger



56. — TENIERS (D.) the younger

TER BORCH (GERARD)

(1617-1681)

57. — A Lady washing her Hands

A young lady dressed in a yellow satin jacket, bordered with ermine, and a white petticoat trimmed with black velvet, is in the act of washing her hands in a basin, into which a maid-servant is pouring water from a ewer. On the right are a low stool, and a table covered with a red cloth, on which are a candlestick, a looking-glass, and other objects. In the background, a bed and a chair.

Canvas, 25 in. by 21 in.

From the Collection of Colonel Hankey, Beaulieu, Hastings.



UTRECHT (ADRIAEN VAN)

(1609-1652)

58. — Interior of a Larder

In the centre, two live hens, and various dead birds placed on a large table; suspended from an iron circle are two other dead birds and two hares. To the right, in front of a large basket containing pears, apples and other fruit, are different sorts of vegetables. To the left, a cockatoo is seated on the back of a chair, on which is a dish with fruit. A green curtain is hanging from the ceiling, partly hiding an open window in the background.

Signed : Adriaen van Utrecht, 1650.

Canvas, 63 in. by 97 in.



57. — TER BORCH (G.)



58. — UTRECHT (A. van)

VELDE (ADRIAEN VAN DE)

(1635 OR 1636-1672)

59. — « Le Manège »

Described in Smith's « Catalogue » (part v, p. 187, n° 42) as follows :

« In front of a stable, which occupies the right (left) of the picture, are a gentleman, richly habited, mounted on a gray prancing horse, and two gentlemen on foot, one of whom, with his back to the spectator, stands at the side of a post, the other is near the stable door, with two boys by him. On the opposite side is a man standing on the farther side of a bay horse, doing something to the saddle, and beyond him are two dogs. »

Signed, and dated 1653.

Panel, 14 1/4 in. by 14 3/4 in.

Described in Smith's « Catalogue Raisonné », part v, p. 187; n° 42.

From the Collection of the Comte de Merle, Paris, 1733.

— — — Lord Townshend.

— — — Colonel Hankey, Beaulieu, Hastings.



VELDE (WILLEM VAN DE)

(1633-1707)

60. — Vessels in a Calm

Interior of a harbour, crowded with vessels, their sails set and flags flying; from a large vessel on the left, a six-oared boat, with two trumpeters in the bow and officers in the stern, is rowing away; on the right, men are bathing from a boat.

Signed with monogram.

Canvas, 20 in. by 27 in.

Exhibited at the Royal Academy, London, 1873. ✓

From the Collection of Viscount Powerscourt.



59. — VELDE (A. van de)



60. — VELDE (W. van de)

VELDE (WILLEM VAN DE)

(1633-1707)

61. — A Calm

On the left is a large ship of war, with her sails hanging loose on the yards, firing a salute. Right and left of her are small boats. In the centre of the foreground is a boat loaded with fish-baskets, with two men in it. On the right, three fishing smacks.

Canvas, 12 3/4 in. by 14 1/2 in.

Exhibited at the Royal Academy, London, 1885.

From the Collection of the Earl of De la Warr.



VELDE (WILLEM VAN)

(1633-1707)

62. — A Storm at Sea

A sea view, shewing a strong gale of wind, a tempestuous ocean, and a stormy sky. On the right is a ship of war, bending to the breeze, and approaching the front, with only a single sail set. On the left, a small vessel, full of people.

Signed: W. v. Velde f.

Canvas, 29 3/4 in. by 24 1/2 in.



61. — VEIDE (W. van de)



62. — VULDE (W. van de)

VERSPRONCK (JAN)

(1597-1662)

63. — Portrait of a Gentleman

Turned to the right, his face towards the spectator. Long bushy hair, flat white linen collar. His right hand placed on his hip. Half-length figure. Life-size.

Signed : J. Verspronck.
Canvas, 32 in. by 26 1/2 in.



WEENIX (JAN)

(1640-1719)

64. — Goose attacked by a Dog

A large dog has seized a goose by the neck. A boy is coming from the left to the rescue. Two pigeons are seen above on the right.

Signed : J. Weenix f. 1717.
Canvas, 43 1/2 in. by 42 in.



64. — WEENIX (Jan)



63. — VERSPIONCK (Jan)

WOUWERMAN (PHILIPS)

(1619-1668)

Wouwerman

65. — Camp Scene

A party of soldiers halting in front of a sutler's tent; immediately in front of the tent, on which a flag is flying, is a soldier on a dun horse, with a jug in his left hand and a trumpet in his right. Near him on the left are two others, one embracing a girl. On the other side is a man with a basket; further to the right are two horses, a grey and a bay; a fourth soldier is mounting the bay horse; other figures and horses on the right. Blue sky, with clouds.

Signed with monogram.

Panel, 14 in. by 16 in.

Exhibited at the Royal Academy, London, 1835. ✓

Described in Smith's « Catalogue Raisonné », Supplement, p. 155, n° 43.

From the Collection of Thomas Walker, Esq.,

— — Wm. Lloyd, Esq.

— — Colonel Hankey, Beaulieu, Hastings.

Wouwerman



WYNANTS (JAN)

(ABOUT 1625-1682)

66. — Landscape

A river on the right; a building amongst trees on the left; a woman, carrying a basket on her head, accompanied by a little boy, and a peasant riding on an ass are advancing on a road in the foreground to the left.

Signed, and dated 1670.

Canvas, 19 in. by 23 in.



65. — WOUWERMAN (Ph.)



66. — WYNANTS (Jan)

ITALIAN AND SPANISH SCHOOLS

ANGELICO (FRA GIOVANNI DA PIESOLE, CALLED L')
(1387-1455)

67. — The Coronation of the Virgin

The Saviour, seated in the centre, on a lofty throne, places a crown on the head of the Virgin, who kneels before Him in an attitude of devotion. Around are angels kneeling in adoration. Gold background. Gothic frame.

Panel, 16 1/4 in. by 25 in.



BORDONE (PARIS)
(ABOUT 1500?-1570)

68. — Portrait of a Lady

Three-quarters face, standing, seen from in front; violet dress, bust and arms uncovered; crimson mantle; in her right hand she holds an apple; architectural background.

Canvas, 40 in. by 34 in.

Exhibited at the Royal Academy, London, 1870. no. 148
From the Collection of Major Corbett, Veynor Park, Berriew.



67. — ANGELICO (Fra)



68. — BORDONE (Paris)

GUARDI (FRANCESCO)

(1712-1793)

69. — St. Mark's Place, Venice

View looking across the Piazza towards the Campanile and St. Mark's church, in front of which a fair is going on; a multitude of people are thronging round the tents and booths and a theatre erected for the occasion. In the foreground on the left are a group of four figures — three gentlemen and a lady — in conversation; on the right, two ladies and a gentleman also conversing, and numerous other figures distributed about the square. Full sunlight falls from the left on the square and the row of buildings on the left of the composition.

Canvas, 32 in. by 44 1/2 in.



FRANCESCO GUARDI
S^t MARK S PLACE VENICE

LIPPI (FRA FILIPPO)

(ABOUT 1406-1469)

70. — Virgin and Child

The Virgin turned to the left, kneeling, presses the Infant Christ to her breast. He places his arms around her neck; on the left, St. John in adoration; on the right, an angel holding a flower. Small, whole-length figures.

Panel, 29 in. by 20 in.

From the Collection of W. Richmond, Esq., R. A., London.

MURILLO (BARTOLOMÉ ESTEBAN)

(1618-1682)

71. — Flight into Egypt

The Virgin, wearing a broad-brimmed hat, a white robe, and blue mantle, with a staff in her right hand, holds one hand of the Child, who extends his other hand towards St. Joseph; behind is a group of five angels in white. Small whole-length figures.

Canvas, 10 1 2 in. by 25 1 4 in.

Etched by Boilvin.

Mentioned in Curtis « Velasquez and Murillo », p. 129, n. 127.

From a Convent at Seville.

From the Collection of M. Pereire, Paris.

From the Sedelmeyer Sale, Vienna, 1872.

From the Collection of Frau Hollauer, Edle von Hohenfelsen, Vienna.



70. — Lippi (Fra Filippo)



71. — MURILLO (B. E.)

POLLAIUOLO (PIERO)

(1413- ?)

72. — The Virgin and Child

Small three-quarters length of the Virgin seated, holding the Child standing on her lap: on the left is an angel holding a vase of flowers: landscape background.

Panel, 13 1/2 in. by 14 3/4 in.

Exhibited at the Royal Academy, London, 1837. ✓ 77
From the Collection of Henry Willett, Esq., Brighton.



ROSELLI (COSIMO)

(1439-1507)

73. — The Virgin, the Infant Christ, St. Joseph, and St. John

The Virgin, kneeling, turned to the right, is adoring the Child, who lies naked on the ground before her; farther back is the little St. John, kneeling in a devout position. In the background, St. Joseph, seated on the ground, in front of a stable in which an ass and a cow are partly seen. Landscape on the left.

Panel, circular, 37 1/2 in. diam.

From the Collection of Fairfax Murray, Esq., London.



73. — ROSELLI (C.)



72. — POLLAIUOLO (P.)

FRENCH SCHOOL

CHARDIN (JEAN-BAPTISTE-SIMÉON)

(1699-1779)

74. — « Les Tours de Cartes »

On the left a young man, dressed in a brown coat, a broad ribbon in his hair which hangs in a queue on his back, his hat on his head, is seated at a table showing card tricks to two little children, a girl and a boy, placed opposite him, the former seated, the latter standing. Small whole-length figures.

Canvas, 12 1/4 in. by 14 1/2 in.

Engraved by Surugue in 1744.

Exhibited at the Louvre in 1743.

Sale of the artist's pictures after his death, March 6, 1780.

Anonymous sale, december 11, 1780.

Alphonse Giroux sale, Paris, 1851.



CLOUET (FRANÇOIS)

(ABOUT 1510-1572)

75. — Portrait of the Duchesse d'Angoulême

Three-quarters to the right, looking at the spectator, in a black gold-embroidered dress. A narrow gaufered collar, and a triple string of pearls, to which is suspended a cross, encircle her neck. Her right hand rests on a table, in her left she holds a little ball. Half-length figure. Life-size.

Panel, 21 1/4 in. by 16 1/2 in.



74. — CHARDIN (J.-B.-S.)



75. — CLOUET (P.)

GELÉE (CLAUDE), CALLED LE LORRAIN

(1600-1632)

76. — A Sea-Port

On the right the ruins of a Grecian building, and beyond, in the sea, two round towers and various large and small vessels. On the left, the bows of two large vessels riding at anchor. In the foreground on the right, a man is helping his comrade to load a large bundle on his shoulders, and in front of this group is a man lying asleep on the ground, his head resting on a bale. Two men are walking farther to the right, and two men are busy with boats in the foreground on the left.

Canvas, 29 1/2 in. by 39 1/2 in.



GREUZE (JEAN-BAPTISTE)

(1725-1805)

77. — Bust-Portrait of a little Girl

Seated to the left, looking at the spectator, her head resting on her right hand. She is leaning against a table, turning the leaves of a book before her. Life-size.

Panel, 15 3/4 in. by 12 in.

From the Collection of the Duchesse de Raguse, Paris.



76. — GELÉE (Claude).



77. — GREUZE (J.-B.)

LARGILLIERE (NICOLAS)

(1656-1746)

78. — Portrait of Mme la Présidente Hénin

Nearly full-face, a pink satin cap and white feathers on her hair, which falls in ringlets over her shoulders; low-cut pink satin dress, with embroidered bodice and wide sleeves; white satin scarf draped loosely round her body and fastened by a jewel on her right shoulder. Half-length figure. Life-size.

Canvas, 30 1/2 in. by 24 1/2 in.

From the Collection of Madame de Vallombreuse.



LOO (JEAN-BAPTISTE VAN)

(1684-1745)

79. — Portrait of Madame Favart,
of the « Comédie française »

Standing, facing the spectator, in a pink and white silk dress, cut low in front, with an ermine mantle over it. She is holding a mask in her right hand, her left arm rests on a table. Three-quarters length. Life-size.

Canvas, 31 1/2 in. by 25 in.

From the Collection of Madame de Vallombreuse.



79. — Loo (J.-B. van)



78. — LARGILLIÈRE (N.).

PATER (JEAN-BAPTISTE)

(1696-1736)

80. — « Plaisirs champêtres »

A company of eleven gentlemen, ladies, and children assembled in the foreground of a luxuriant landscape. On the right of the composition, near an old fountain, adorned with the statue of a reclining female figure, a young man places a wreath of flowers on the head of a young lady, who converses with a lady and a gentleman on her left, while on her right, a gentleman accompanies on the flute a young lady, singing from a music book which she holds on her lap, another young lady sitting near by. In the centre of the foreground, a young man, reclining, and seen from behind, is conversing with a young lady seated by his side. On the extreme right, two little girls playing. A great number of figures in the distance.

Canvas, 34 3/4 in. by 44 1/2 in.

From the Collection of M. l'abbé de Mannville.

— — M. Bernstein, Paris.



JEAN-LOUIS PONCE
L'AMOUR ET LE TEMPS

NATTIER (JEAN-MARC)

(1685-1766)

81. — Young Lady with a Cat and a Bird

Seated in a landscape, turned to the left, looking at the spectator. She holds a black cat on her left arm and a canary bird on her upraised right hand. She wears a low white muslin dress with a pink ribbon round her neck; her powdered hair is adorned with flowers. Half-length figure. Life-size.

Signed and dated : Nattier fils p. v. 1753.

Canvas, 25 1/4 in. by 20 in.

From the Collection of the Baronne de Lagrange, Château d'Amboise.

NATTIER (JEAN-MARC)

(1685-1766)

82. — Portrait of Madame Victoire,
daughter of Louis XV, as Diana

She is seen nearly full-face, attired in a blue satin dress with muslin sleeves, a leopard's skin round her waist and over her left shoulder. She holds a bow in her left hand and an arrow in her right. Three-quarters length figure. Life-size.

Canvas, 39 in. by 30 $\frac{3}{4}$ in.

From the Collection of Madame de Lagrange.



82. — NATTIER (J.-M.)



81. — NATTIER (J.-M.)

RIGAUD (HYACINTHE)

(1659-1743)

83. — Portrait of Mme Elisabeth de Gouix,
Wife of the Artist

Turned to the left, looking at the spectator, her black hair adorned with red ribbons. Dressed in a red velvet gown with a blue silk scarf draped loosely over her right arm and round her body. Her left hand is placed against her breast, her right is extended. A column and two pilasters in the background, part of a large vase on the right. Three-quarters length figure. Life-size.

Canvas, 50 1 2 in. by 37 1 2 in.



83. — RIGAUD (H.)

WATTEAU (ANTOINE)

(1684-1721)

84. — « L'Ile de Cythère »

On the right of the composition a group of eleven young people, each holding a pilgrim's staff, are waiting to embark in a richly decorated boat on the left, guided by Cupids. A young man accompanied by his mistress, seen from behind in the centre of the foreground, is apparently giving orders for the embarkation. Two Cupids with blazing torches are hovering in the air above, and a number of others are seen in the distance gambolling on a terrace with a balustrade, to which leads a flight of stairs.

Canvas, 17 $\frac{3}{4}$ in. by 21 $\frac{3}{4}$ in.

Engraved by Larmessin when in the Collection of M. de Julienne, Paris.



AMONIE WATTEAU
LILL 1887-1888



EARLY ENGLISH SCHOOL

BONINGTON (RICHARD P.)

(1801-1828)

85. — Devotion

A young lady in bridal dress is kneeling on a red cushion at a faldstool, her head resting on her hands, folded in prayer. Behind her are two other young ladies, one reading in a book, the other smelling a bunch of roses. Small whole-length figures.

Signed : R. P. Bonington.

Canvas, 18 in. by 14 $\frac{3}{4}$ in.

From the Collection of John Heugh, Esq., London, 1874.

— — Pembleton, Esq., London.

— — M. A. Kums, Antwerp, 1897.



COTES (FRANCIS). R. A.

(1725-1770)

86. — Portrait of Miss de Strafford

of Blatheryche Park, Wansford, Northamptonshire, mother of Mrs. Bacon Bedingfield of Dishingham Hall, Norfolk, where the picture has been since Mrs. Bedingfield died in 1770.

Seated in a landscape, fronting the spectator, her head and eyes turned to the left. She has dark hair, a curl of which falls over her right shoulder. Her dress consists of a pale yellow flowered gown, cut low in front, and a blue shawl. She holds a book with both hands. Three-quarters length. Life-size.

Canvas, 49 $\frac{1}{4}$ in. by 39 $\frac{1}{4}$ in.



85. — COTES (F.), R. A.



85. — BONINGTON (R. P.)

GAINSBOROUGH (Th.), R. A.

(1727-1788)

87. — Landscape

A horse with a loaded cart is on the point of passing through a shaded pool on the high road; two girls are seated on the cart, and a boy and a dog are walking by the side of it.

Canvas, 29 1/2 in. by 24 1/2 in.

From the Collection of the late Rev. Dr. Ewell, Master of Trinity College, Cambridge.

1817. Sold by auction for 7400/- 1850
Sold to the Rev. Dr. Ewell, 1856



HOPPNER (John), R. A.

(1759-1810)

88. — Maternity

A young lady suckling her child. She is seated, seen from in front, looking down on her babe. They are both dressed in white. Three-quarters figure. Life-size.

Canvas, 35 1/2 in. by 27 1/2 in.

From the Collection of T. Humphry Ward, Esq., London.

f. R. 13420
1919. Sold for 20/-



88. — HOPPER (John), R. A.



87. — GAINSBOROUGH (Th.), R. A.

LAWRENCE (SIR THOMAS), P. R. A.

(1769-1830)

89. — Portrait of Miss Brummel

Turned three-quarters to the left, looking in the same direction. Low dress, a string of pearls round her neck. Transparent scarf draped loosely round her shoulders. Background of sky. Half-length figure. Life-size.

Canvas, 35 $\frac{1}{2}$ in. 27 $\frac{1}{2}$ in.



LAWRENCE (SIR THOMAS), P. R. A.

(1769-1830)

90. — Portrait of a young Lady

Seated, turned to the right, looking at the spectator. Her face enframed in dark curly hair. Her crimson velvet dress leaves her neck and arms bare. Background of sky. A column on the left. Half-length figure. Life-size.

Canvas, 28 $\frac{3}{4}$ in. by 23 $\frac{3}{4}$ in.



90. — LAWRENCE (Sir Th.), P. R. A.



89. — LAWRENCE (Sir Th.), P. R. A.

RAEBURN (SIR HENRY). R. A.

(1756-1823)

91. — Portrait of Mrs. Graham Young
and Child

Seated in a landscape, the mother with her left hand supports her child, which stands on her knee. With her right she holds above her head a flower at which the child looks up, stretching out his hand to seize it. Mother and child are dressed in white muslin. Life-size figures.

Canvas, 39 3/4 in. by 36 3/4 in.



SIR HENRY RAEBURN R. A.
PORTRAIT OF MRS. GRAHAM YOUNG AND CHILD

RAEBURN (SIR HENRY), R. A.

(1756-1823)

92. — Portrait of Mrs. Cunningham
Graham

Seated to the right on a chair, her face turned with a smiling expression towards the spectator; plain black velvet dress, hands resting in her lap; a fur mantle over the back of the chair. Three-quarters figure. Life-size.

Canvas, 33 in. by 27 in.

From the Collection of T. Humphry Ward, Esq., London.

REYNOLDS (SIR JOSHUA), P. R. A.

(1723-1792)

93. — Portrait of Mrs. Brudenell
grandmother of the late Earl of Cardigan

The figure to the front, the head and eyes turned slightly to the left. She wears a white satin bodice, cut low at the neck, and adorned with clasps of precious stones, and a string of pearls: over it is a jacket of light blue satin, edged with ermine. Half-length. Life-size.

Canvas, 30 in. by 25 in.

From the Collection of the Earl of Chichester.

1760

61 regt, 1st div, from Colnaghi



93. — REYNOLDS (Sir J.), P. R. A.



92. — RAEBURN (Sir H.), R. A.

REYNOLDS (SIR JOSHUA), P. R. A.

(1723-1792)

94. — Portrait of Mrs. Damer

Turned to the right, full-face, looking at the spectator. White satin bodice, cut low in front; crimson satin mantle edged with ermine with wide sleeves caught up at the elbows by strings of pearls. Half-length figure. Life-size.

Canvas, 30 in. by 24 in.



REYNOLDS (SIR JOSHUA), P. R. A.

(1723-1792)

95. — Portrait of Lady Wondes

Turned to the front, her head and eyes to the left; fair hair, a tress of which hangs over her right shoulder. White satin dress open in front, and violet mantle trimmed with ermine. Black ribbon round her neck. Half-length figure. Life-size.

Canvas, Painted oval. 29 in. by 23 in.

Exhibited at the Royal Academy, London, 1837. (52)

From the Collection of the Earl of Chichester.



95. — REYNOLDS (Sir J.), P. R. A. 1757



94. — REYNOLDS (Sir J.), P. R. A.

REYNOLDS (SIR JOSHUA). P. R. A.

(1723-1792)

96. --- Venus and Cupid

Seated in a landscape on a white drapery spread out on the ground, Venus, naked, holds up the bow of the naked Cupid on her lap, who struggles to get it back. Small whole-length figures.

Panel, 8 1/4 in. by 12 in.

Presented by the Earl of Egremont to Sir Charles Burrell in 1825.



ROMNEY (GEORGE)

(1731-1802)

97. — Portrait of Mrs. Sarah Trimmer

Daughter of Joshua Kirby (a painter and writer) was born at Ipswich in 1741. She married Mr. Jas. Trimmer, was a popular authoress, and died in 1810. She was a friend of Dr. Johnson.

She is represented seated to the right, nearly full-face, looking at the spectator. She wears a large white linen cape, a grey flowered silk dress, and a black gauze scarf over her shoulders. Her hands are crossed in her lap. Half-length figure. Life-size.

Canvas, 29 1/2 in. by 24 1/2 in.



96. — REYNOLDS (Sir J.), P. R. A.



97. — ROMNEY (George)

ROMNEY (GEORGE)

(1731-1802)

98. — Portrait of Sir F. Cooper

The figure to the front, the face slightly to the left; in a military dress, standing in a landscape; his left hand rests on the hilt of his sword, his right hangs by his side. Three-quarters length figure. Life-size.

Canvas, 50 in. by 40 in.

From the Collection of Colonel Honeywood.



ROMNEY (GEORGE)

(1731-1802)

99. — Portrait of Lieut.-Col. John Parker

of Barford, county of Warwick, eldest son of Col. John Parker, of Didsbury Park, Lancashire.

Represented when a boy, in a yellow dress with a blue sash, and white hat and feathers, standing in a landscape, and holding a bat, a dog by his side.

Canvas, 55 in. by 43 1/2 in.

From the Collection of the
as shown



99. — ROMNEY (George)



98. — ROMNEY (George)

ROMNEY (GEORGE)

(1734-1802)

100. — Portrait of Mrs. Grove

of Ferne, Wilts. Charlotte, daughter of W. Pilfold, Esq., R. N., of Effingham, Sussex, who commanded one of Nelson's ships at Trafalgar, and sister of Lady Shelley: married Thomas Grove, Esq.

Three-quarters length, seated to the right, in a landscape, large hat and feathers; white dress; hands crossed in lap.

Canvas, 49 in. by 39 in.

Painted at the house « Ferne », Wilts., 1784.

Exhibited at the Royal Academy, London, 1881.

Engraved in mezzotint by H. Scott Bridgewater.

From the Collection of the late Sir G. Grove, Bart.



GEORGE ROMNEY
PORTRAIT OF Mrs GROVE

ARTISTS' INDEX

	Pages
ANGELICO (Fra). — The Coronation of the Virgin.	80
BEYEREN (A. H. van). — Still-Life.	8
BONINGTON (R. P.). — Devotion.	104
BORDONE (P.). — Portrait of a Lady.	80
CAPPELLE (J. van de). — A Calm.	8
CHARDIN (J.-B.-S.). — « Les Tours de Cartes ».	90
CLOUET (F.). — Portrait of the Duchesse d'Angoulême.	90
COTES (F.). — Portrait of Miss de Strafford.	104
CRANACH (L.) the younger. — Portrait of a Gentleman.	10
CUYP (A.). — Landscape with Horseman and Animals.	10
— The Watering-Place.	12
DENNER (B.). — Portrait of an Old Lady.	12
DOU (G.). — Old Woman at a Window	14
— Portrait of Rembrandt's Father.	14
DYCK (A. van). — Portrait of Jerome Weston, Earl of Portland.	16
DYCK (A. van). — Portrait of a Gentleman.	16
FLINCK (G.). — Portrait of a Lady	18
— Portrait of a Gentleman.	18
GAINSBOROUGH (Th.). — Landscape.	106
GEEST (W. de). — Portrait of a Lady.	20
— Portrait of a Gentleman.	20
GELÉE (Claude). — A Sea-Port.	92
GOES (H. van der). — The Annunciation, a Diptych.	22
GOLTZIUS (H.). — Portrait of a Gentleman.	22
GOYEN (J. van). — A Sea View.	24
GREUZE (J.-B.). — Bust-Portrait of a little Girl.	92
GUARDI (F.). — St. Mark's Place, Venice.	82
HALS (D.). — A Jovial Company.	24

	Pages
HALS (F.). — Portrait of a Lady.	26
HEDA (W. C.). — Still-Life.	27
HEYDE (J. van der). — View of the University at Leyden.	28
HOBBEEMA (M.). — A River Scene.	30
HOLBEIN (S.). — Portrait of a young Lady.	32
— Portrait of a young Man.	32
HOOCH (P. de). — The Music-Party.	30
HOPNER (J.). — Maternity.	106
JANSSENS VAN CEULEN (C.). — Portrait of a Lady.	34
LARGILLIÈRE (N.). — Portrait of Mme la Présidente Hénin.	94
LAWRENCE (Sir Th.). — Portrait of Miss Brummel.	108
— Portrait of a young Lady.	108
LIPPI (Fra F.). — Virgin and Child.	83
LOO (J.-B. van). — Portrait of Mme Favart.	94
METSU (G.). — Dutch Interior.	34
MIEREVELT (M. J.). — Portrait of the Wife of Burgomaster Van der Horst.	36
MOSTAERT (J.). — Portrait of a Man.	36
MURILLO (B. E.). — Flight into Egypt.	84
NATTIER (J.-M.). — Young Lady with a Cat and a Bird.	97
— Portrait of Mme Victoire as Diana.	98
NEER (A. van der). — Winter Sports.	38
— River Scene. Evening.	38
ORLEY (B. van). — The Virgin and Infant Christ.	40
OSTADE (A. van). — The interrupted Game.	40
OSTADE (I. van). — The flooded Road.	42
— A View on a Canal in Winter.	42
PATER (J.-B.). — « Plaisirs champêtres ».	96
POLLAIUOLO (P.). — The Virgin and Child.	86
POTTER (P.). — Landscape with Cattle, Horses and Figures	44
RAEBURN (Sir H.). — Portrait of Mrs. Graham Young and Child.	110
— Portrait of Mrs. Cunningham Graham.	111
REMBRANDT VAN RYN. — Portrait of Rembrandt's Mother.	45
— Portrait of Rembrandt's Father.	46
— Portrait of Rembrandt's Wife Saskia.	48
— Study of an old Man.	49
— Portrait of a young Man.	50
REYNOLDS (Sir J.). — Portrait of Mrs. Brudenell.	112
— Portrait of Mrs. Damer.	114
— Portrait of Lady Londes.	114
— Venus and Cupid.	116
RIGAUD (H.). — Portrait of Mme Elisabeth de Gouix.	100
ROMNEY (G.). — Portrait of Mrs. Sarah Trimmer.	116

	Pages
ROMNEY (G.). — Portrait of Sir F. Cooper.	118
— Portrait of Lieut.-Col. John Parker	118
— Portrait of Mrs. Grove.	120
ROSELLI (C.). — The Virgin, the Infant Christ, St. Joseph, and St. John	86
RUBENS (P. P.). — Portrait of a Gentleman.	52
— Portrait of a Gentleman.	52
— Sketch for the Ceiling of the Chapel at Whitehall.	54
— St. Peter and St. Paul.	54
RUISDAEL (J. van). — Woody Landscape	56
— Landscape	56
— Forest-Scene.	58
RUYSDAEL (S. van). — Landscape and Animals.	58
STEEN (J.). — Blowing hot and cold.	60
— Boors quarelling at an Inn.	60
— A merry musical Party.	62
— The Family of the Artist.	62
— Ahasuerus and E-ther.	64
TENIERS (D.) the younger. — The Breakfast.	66
— Landscape with Cattle and Figures.	66
TER BORCH (G.). — A Lady washing her Hands	68
UTRECHT (A. van). — Interior of a Larder.	68
VELDE (A. van de). — « Le Manège ».	70
VELDE (W. van de). — Vessels in a Calm.	70
— A Calm.	72
— A Storm at Sea.	72
VERSPRONCK (J.) — Portrait of a Gentleman	74
WATTEAU (A.). — « L'île de Cythère ».	102
WEENIX (J.). — Goose attacked by a Dog	74
WOUWERMAN (Ph.). — Camp Scene.	76
WYNANTS (J.). — Landscape.	76



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DUTCH, FLEMISH, AND GERMAN
SCHOOLS

BAEN (JAN DE)

(1633-1702)

1. — Portrait of a Lady with her Child

Standing in the foreground of a park, turned to the left, looking at the spectator. Low white dress of flowered satin. Her left hand hanging by her side, her right arm resting on a rock. Her little daughter stands by her, holding a basket of flowers. Three-quarters length. Life-size.

Family arms in the upper left hand corner.

Signed : De Baen.

Canvas, 47 in. by 37 in.

From Baron Bentinck's Collection.



BAEN (JAN DE)

(1633-1702)

2. — Portrait of a Gentleman in Armour

Standing in a landscape, turned to the right, looking at the spectator. He has long curly blond hair, and wears black armour and a lace necktie. His left hand rest on his hip, his right is placed on his plumed helmet. Three-quarters length. Life-size.

Family arms in the upper left hand corner.

Signed : J. de Baen.

Canvas, 47 in. by 37 in.

From Baron Bentinck's Collection.



2. — BAEN (J. de)



1. — BAEN (J. de)

BEYEREN (ABRAHAM VAN)

(1620 or 1621 - after 1674)

3. — Still-Life

On a table covered with a violet velvet cloth edged with gold fringe, a rich array of comestibles, glasses and silver vessels. On the left, a lobster placed in front of a Delft dish containing fruit. Behind are two Venetian glasses. In the centre, a Nautilus cup near an overturned silver ewer, a roast chicken on a dish, and a glass filled with wine.

Canvas, 45 3/4 in. by 38 1/2 in.



BOUITS (DIRCK)

(c. 1475)

4. — The Adoration of the Magi

On the left, the Virgin, with the naked Infant Christ on her lap, seated under the archway of a ruined Roman building. St. Joseph is standing behind. In front, one of the Wise Men kneeling in adoration while the second approaches from the right. Farther on the right the third of the Wise Men is seen near a group of four men. Beyond this group, in the middle-distance, the numerous suite of the Wise Men. In the background of the building on the left, a cow and an ass in a stable.

Panel, 36 1/4 in. by 51 1/2 in.

From the Collection of Signore Achilles Cantoni, Milan.



3. — BEYEREN (A. van)



4. — BOUTS (Dirck)

CAPPELLE (JAN VAN DE)

(? -1680)

5. — Winter Scene

A frozen canal with some houses on the left and a wooden bridge in the centre leading to a distant town. In the foreground to the left, a gentleman in a red coat conversing with a lady, a child and a dog standing near. Farther to the right, a man pushing a sledge in which are a woman and a child. On the extreme right, a man putting on his skates. Several figures skating in the background.

Signed : V. C. F.

Canvas, 17 1/4 in. by 21 3/4 in.

From the Goldschmidt Collection, Paris.

From the Salting Collection, London.



CAPPELLE (JAN VAN DE)

(? -1680)

6. — A Sea-Port

Numerous sailing boats and small craft are anchored or moving in a Dutch harbour. On the left, a rowing boat flying the Dutch flag and carrying thirteen passengers. In the distance, the coast.

Signed : J. V. C.

Canvas, 19 in. by 24 1/2 in.

From the Collection of Lord Wharncliffe, Wortleef.

— — — Colonel Hankey, Beaulieu, Hastings.



5. — CAPPELLE (J. van de)



6. — CAPPELLE (J. van de)

CRANACH (LUCAS), the ELDER

(1472-1553)

7. — Portrait of the Wife of the Elector
Palatine John Frederick of Saxony

Standing three-quarters to the left in a crimson dress trimmed with ermine and puffed sleeves. A large red hat adorned with feathers covers her head. A heavy double gold-chain hangs over her shoulders, and a medallion set with pearls is suspended from her neckband. Three-quarters length. Nearly life-size.

Panel, 23 1 2 in. by 16 1 4 in.

From the Collection of Herr Buchner.

Herr Alexis Schoenlank, Cologne.



CUYP (AELBERT)

(1620-1691)

8. — A Sportsman with a Dog

A sportsman in a lilac velvet dress and a red cloak and hat, holding a staff in his left hand and a dead partridge in his right. Near him is seen the head of a spaniel. Three-quarters length. Life-size.

Signed : A. Cuyp fecit.

Canvas, 39 3 4 in by 31 1 2 in.

From the Collection of Colonel Unthank, of Intwood Hall, Norwich.



8. — CYP (A.)



7. — CRANACH (Lucas), the Elder

CUYP (AELBERT)

(1620-1691)

9. — Golden Hours

Handwritten: 1620-1691
1620-1691 (1620-1691)
A mountainous landscape in the glowing light of summer evening. In the centre, a one-arched brick-bridge spanning a river flowing towards the foreground on the right. On the left, four cows on the bank, and a herdsman seated. On the right, two men in conversation on a road leading towards the bridge, and near them, a cluster of high trees. Hilly background.

Signed : A. Cuyp.

Panel, 19 in. by 28 1/2 in.

From the Collection of Colonel Hankey, Beaulieu, Hastings.



DUYSTER (WILLEM C.)

(1599-1635)

10. — Cavalier and Lady

Handwritten: 1599-1635
1599-1635 (1599-1635)
Interior of a room: a lady, in a black dress and a broad lace collar and cuffs, is seated at a table, with a letter in her hand, talking to a gentleman in a red cloak and wide hat, who is bending over her; on the table is an open casket, and beside it a violoncello.

Panel, 22 1/2 in. by 19 1/2 in.

Exhibited at the Royal Academy, London, 1895. (74)
From the Collection of Henry J. Pfungst, Esq., London.



9. — CUYP (A.)



10. — DUYSER (W. C.)

DOU (GERARD)

(1613-1675)

11. — “ La Ménagère ”

A pretty young woman seated near an open window peeling apples. In the background, an open door with a flight of steps.

Signed on the right : G. Dov. — *enl.*

Panel. 17 1/2 in. by 14 1/4 in.

Engraved in 1778 by S. Kütnér under the title : « La Ménagère », and dedicated to Duke Peter of Curland, in whose possession the picture then was.

Exhibited at Leipzig, in 1830.

— Munich, in 1895.

From the Collection of the Duke of Curland and Sagan.

— Prince Hohenzollern-Hechingen.

— Dr. Martin Schubart, Munich.



DYCK (ANTHONY VAN)

(1599-1641)

12. — The Entombment

The body of the Saviour is extended upon some drapery on the ground, the fore-part resting on the knees of the Virgin, who holds one of his hands. Her face is turned upwards. On the left, Mary Magdalen, on her knees, weeping. On the right, two youthful angels, also kneeling, and farther back in the centre is seen an infant angel weeping.

Canvas, 50 1/2 in. by 07 in.

Lithographed by S. A. Planson, in 1827, with dedication to the Duchesse de Berry and title : *Le Christ pleuré par la Vierge, la Madeleine et les Anges.*

From the Collection of M. Janniny, ex-secretary general of the Kingdom of Italy.

From Lord Royston's Collection.

From the Collection of Sir Charles Turner.



DOE (GERARD)
"LA MENAGERE"





DYCK 'ANTHONY VAN'
THE ENCHANTMENT



DYCK (ANTHONY VAN)

(1599-1641)

13. — Andromeda

Full-length, nearly nude figure with blue drapery, chained to a rock. Perseus and the Dragon in the background.

Canvas, 84 in. by 51 in.

Exhibited at the Van Dyck Exhibition, Royal Academy, London, 1900 (n° 91).

Described in Dr. Waagen's « Art Treasures in Great Britain », vol. IV, p. 457.

From the Collection of the Earl of Dunmore, Dunmore Park.

— T. Humphry Ward, Esq., London.

From the Collection of the Earl of Dunmore, Dunmore Park, 1791-1800.

FLEMISH SCHOOL

(XVth Century)

14. — The Virgin and Child enthroned. A Triptych

In the central compartment, the Virgin seated on a throne holding the Infant Christ on her lap to whom an angel on the right is presenting a carnation while on the opposite side another angel is reading in a large book. In the left compartment, a donor is kneeling in adoration, with St. Stephen, his patron saint, behind him. In the right-hand compartment, St. Hyeronimus with the lion.

On parchment, 11th century.

Central Panel, 16 3/4 in. by 27 in.

Each wing, 21 3/4 in. by 11 3/4 in.



13. — DYCK (A. van)



14. — FLEMISH SCHOOL

GOYEN (JAN VAN)

(1596-1656)

15. — A Dutch Canal in a Thunderstorm

On the right, the bank of the canal with a few houses and storm-bent trees, and a church in the distance. Four men in a small rowing boat in the foreground. On the left, some wooden piles and eel-baskets, and a large sailing boat beyond. A thunderbolt furrows the heavy clouds.

Signed : J. v. Goyen 1641.
Canvas, 53 in. by 71 in.

Exhibited at the New Gallery, London, 1867-68.



HONDECOETER (MELCHIOR D')

(1636-1695)

16. — A Poultry Yard

Two peacocks and other poultry are assembled in a farm yard. A cock on a stone parapet and two doves.

Canvas, 51 1/4 in. by 61 3/4 in.



15. — GOYEN (J. van)



16. — HONDECOETER (M. d')

JANSSENS VAN CEULEN (CORNELIUS)

(1594-1664)

17. — Portrait of Sir John Gage. of Foile.
created Baronet in 1662

Turned slightly to the right, looking at the spectator. Short
scanty dark hair, moustaches and pointed beard. Full pendant ruff.
dark doublet. Bust. Life-size.

Canvas 29 1/2 in. by 21 1/2 in.



JANSSENS VAN CEULEN (CORNELIUS)

(1594-1664)

18. — Portrait of Lady Dorothy Godolphin

Turned to the right, looking at the spectator. Her blond hair
falling in ringlets on both sides of her face. Low white satin dress,
edged with red lace and relieved by blue ribbons. A string of
pearls round her neck. Half-length. Life-size.

Canvas 30 in. by 24 1/2 in.



17. — JANSSENS VAN CEULEN (C.)



18. — JANSSENS VAN CEULEN (C.)

JORDAENS (JACOB)

(1593-1678)

19. — Historical Subject

A woman, holding a child in her arms, kneeling, a man and an old woman, followed by two children standing in the open door on the right, are imploring help from an old man clad in a long red velvet mantle, who is pointing with his right hand heavenwards. In the background on the left, three men round a table, placed in a recess to which lead some steps, are looking on at the scene, apparently discussing the incident.

Signed : J. Jor. fec. 1643.
Canvas, 30 3 4 in. by 50 1 4 in.



KONINCK (SALOMON)

(1600-1656)

20. — A Dutch Merchant

An old man with a black cap on his head, dressed in a black cloak relieved by a gold chain round his neck, sits at his writing-table with an open folio in front of him, mending his quill pen. Some books and an hour-glass are placed in a recess of the wall behind.

Signed : S. Koninck 1630.
Panel, 25 1 2 in. by 10 1 4 in.

From the Collection of John Pemberton Haywood, Esq., of Norris Green, Shropshire.

From the Collection of the Hon. Mrs. Denham.



19. — JORDAENS (J.)



20. — Koxinck (J.)

METSU (GABRIEL)

(1630-1667)

21. — Lady and Gentleman at a Spinet

In a richly furnished room, a lady dressed in a white satin gown is seated on the right at a spinet and turning round towards a gentleman who is approaching from the left, his hat in his right hand and offering her a glass of wine which he holds in his left. A little spaniel is behind the gentleman. A bed with green curtains in the background.

Signed : G. Metsu

Panel, 22 1/4 in. by 16 3/4 in.

Exhibited at Leipzig in 1880.

— — Munich in 1895.

From the Collection of the Duke of Curland and Sagan.

— — Prince Hohenzollern-Hechingen.

— — Dr. M. Schubart, Munich.

Handwritten notes:
L. 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.



METSU (GABRIEL)
LADY AND GENTLEMAN AT A SPINET

MORO (ANTONIO)

(1512-1578)

22. — Portrait of a Princess

Standing, turned to the right, looking at the spectator; black dress slashed with white on the bodice and on the puffed sleeves. White sleeves on the fore-arms striped with gold cords. Close jewelled head-dress. Small white upright collar. String of pearls round her neck. Round her waist, a heavy gold chain the end of which she holds with her left hand, while the right is placed against her waist. Three-quarters length. Life-size.

Panel, 34 1/4 in. by 23 1/4 in.

From the Collection of Señor Luis de Navas, Madrid.

NEER (AART VAN DER)

(1603-1677)

23. — Winter Scene

Extensive view over a frozen canal. On the right, four gentlemen are playing golf on the ice. On the opposite side, two ladies in a sledge drawn by a white horse. Numerous other figures variously occupied are distributed all over the scene. In the distance, the outlines of a large town.

Signed with monogram.
Canvas, 25 in. by 35 in.

From the Gibbon Collection, London.



22. — Moro (A.)



23. — NEER (A. van der)

NEER (AART VAN DER)

(1603-1677)

24. — Winter-Scene

View along a frozen river, with trees and buildings on the left bank: numerous figures skating, etc., on the ice: several groups of figures are on the bank in the foreground, among them a man about to hit a ball with a club: near some eel-baskets, etc., are a man and woman seated at the edge of the ice: cloudy sky.

Signed: A.V. (connected) D.N. (connected).

Canvas, 23 in. by 33 in.

Exhibited at the Royal Academy, London, 1804. *Exhibited 1804*

— at the Corporation Art Gallery, London, 1805.



NEER (AART VAN DER)

(1603-1677)

25. — Landscape. Evening

On a road to the right, two gentlemen in conversation: farther back on the same road, two men, one holding a long staff, and a dog near a fence. In the centre of the middle distance, five cows on a tongue of land extending into the river. Houses under trees right and left of the river. High trees on the extreme left.

Signed with monogram.

Canvas, 20 1/4 in. by 21 1/4 in.

From the Collection of Prince Demidoff, San Donato.

— — M. L. Goldschmidt, Paris.



24. — NEER (A. van der)



25. — NEER (A. van der)

OSTADE (ADRIAEN VAN)

(1610-1685)

26. — Villagers merry-making

Described in Smith's Catalogue (Supplement, p. 95, n° 52) as follows :

« A company of about nineteen persons assembled in a large room, many of whom have their attention riveted on a couple who are dancing to the music of a fiddle, played by an old fellow mounted on a stool. Behind the dancing female is a merry boor, endeavouring to embrace a woman. More towards the front sits a man, wearing a red jacket and a black cap; on the opposite side are a woman in a blue dress with a child by her side, and a man standing near, leaning on a settle. Beyond these is a group, composed of two men and a woman; and in this part may be noticed a boor conducting a female down some steps from an adjoining room. »

Signed : A. Ostade, 1652.

Panel, 16 1/2 in. by 21 3/4 in.

Etched by the artist himself.

Described in Smith's « Catalogue Raisonné », Supplement, p. 95, n° 52.

From the Collection of M. Tardieu, Paris, 1841.

— — Th. Patureau, Paris, 1857.

-- — Marquis de Saint-Cloud.

— — Alphonse Oudry, Paris, 1869.

— — Octave Gallice, Épernay.



OSTADE A VAN
VILLAGERS MEETING MAKING



OSTADE (ADRIAEN VAN)

(1610-1635)

27. — The itinerant Musician

In the centre, the musician is standing playing a hurdy-gurdy, surrounded by six children. From the half-door of a cottage on the right, a peasant and his wife are looking on. A man, seen from behind, is seated in front.

Dated 1633.

Panel, 12 by 10 in.

From M. Tabourier's Collection.

REMBRANDT VAN RYN

(1606-1669)

28. — Portrait of an Old Man

Turned to the right, and looking in the same direction. Gray hair and beard. He wears a deep purple mantle, and over it a massive gold chain, set at intervals with precious stones, which supports a large pendant. Bust. Life-size.

Panel, 25 in. by 17 3/4 in.

Exhibited at Leipzig, 1889.

— Munich, 1895.

— Amsterdam, 1898.

Mentioned in Dutuit's « L'Œuvre de Rembrandt », p. 41, n° 363.

— Wurzbach's « Rembrandt Galerie », n° 85.

— Dr. Bode's « The Complete Work of Rembrandt », vol. II, n° 139.

From the Collection of Herr Löhr, Leipzig.

— — Herr von Boxberg, Dresden.

— — Dr. Martin Schubart, Munich.



28. — REMBRANDT VAN RYN



27. — OOSTADE (A. van)

REMBRANDT VAN RIJN

(1606-1669)

29. — Portrait of an Old Lady

Seated, turned three-quarters to the right, her hands crossed in front of her. Dark mantle, which is drawn over her head. Half-length. Life-size.

Signed and dated : Rembrandt. f. 1660.

Canvas. 29 in. by 24 1 2 in.

Exhibited at the Royal Academy, London. 1899.

From the Collection of Sir Abraham Hume.

— — Earl Brownlow, Ashridge Park.



HENDRIKJE VAN RYN
WED. DE VRIES

RUBENS (PETRUS PAULUS)

(1577-1640)

30. — Portrait of Elizabeth Brant, Rubens' first Wife

Turned slightly to the left. Her blond hair adorned with pearls. Black velvet dress cut very low in front with large slashed sleeves. Hands crossed in front. A gold chain set with precious stones hangs over her shoulders and is attached by a brooch to the front of her bodice. Half-length. Life-size.

Panel, 28 1/4 in. by 22 1/4 in.

From the Collection of M. de Potemkin, Brussels.

RUBENS (PETRUS PAULUS)

(1577-1640)

31. — Portrait of the Chevalier Corneille
de Lantschot

Standing, turned to the right, looking at the spectator. Short brown hair, blonde moustache and pointed beard. He is dressed in a black flowered satin dress and a black velvet mantle with full white ruff and small cuffs. His right hand is placed on the arm of a chair, his left holds his gloves. Red curtain in the background showing a glimpse of landscape on the left. Three-quarters length. Life-size.

Panel, 44 1/2 in. by 35 in.

From the Collection of M. E. Huybrechts, Antwerp.



31. — RUBENS (P. P.)



30. — RUBENS (P. P.)

RUBENS (PETRUS PAULUS)

(1577-1640)

32. — The Holy Family

The Virgin is seated on the left, the Infant Saviour standing naked in her lap, with his right arm round her neck; the infant St. John stands close to the Virgin, holding out his hands to the Saviour, before whom St. Francis bends in adoration. St. Elizabeth is behind the Saviour, and St. Joseph on the left. Full-length figures. Life-size.

Canvas, 68 in. by 79 in.

Engraved by John Young in the « Miles Gallery », in 1822.

Exhibited at Burlington House, 1870.

Described in Smith's « Catalogue Raisonné », vol. II, p. 221, n° 784.

— Waagen's « Art Treasures », vol. III, p. 182.

— Max Rooses' « L'Œuvre de Rubens », vol. I, p. 309, n° 325.

From the Collection of Sir Phillip Miles, Leigh Court.

— Sir Cecil Miles, Leigh Court.

Publ. Mus. N. 1



RUBENS (P. P.)
THE HOLY FAMILY

RUBENS (PETRUS PAULUS)

(1577-1640)

33. — Time disclosing religious Truth

Time is represented bearing in his arms a woman clad in white robes ; her right hand points upwards, her left is extended towards St. Matthew and St. Mark, who follow her with their gospels in their hands, treading under foot wordly Wisdom, personified by Socrates. Figures typifying, Idolatry, Superstition, Revenge, Obstinacy, and Controversy, fall prostrate, or fly before the power of Truth, under whose feet lies a vanquished dragon ; a lion, with a fox in his paws, is in the centre at the bottom of the picture, which is enframed by spiral columns supporting a cornice.

Panel, 25 1/2 in. by 36 1/2 in.

Engraved by A. Lommelin.

Mentioned in Max Rooses' « L'Œuvre de Rubens », vol. 1, p. 59.

RUBENS (PETRUS PAULUS)

(1577-1640)

34. — The Triumph of the Christian Religion over Paganism and Idolatry

Represented by an angel descending in glory, bearing, with extended arms, in one hand a chalice with the sacred host, and in the other the flaming sword of the law. The heavenly apparition has created terror and confusion among the sacrificers below, who were preparing to immolate an ox, and who in their alarm have overturned the altar of sacrifice.

The preceding and this picture, which is similarly enframed, have been painted as designs to be worked in tapestry.

Panel, 25 1/2 in. by 36 1/2 in.

Engraved by Bolswert.

Mentioned in Max Rooses' « L'Œuvre de Rubens », vol. I, p. 54.



33. — RUBENS (P. P.)



34. — RUBENS (P. P.)

RUBENS (PETRUS PAULUS)

(1577-1640)

35. — The Assumption of the Virgin

Seated on clouds. her face turned upwards. Her right hand is extended. her left placed on her bosom. A host of angels accompany her ascent. In the lower part of the picture, the twelve apostles surround the deserted tomb, placed in front of a sepulchre on the left. On the farther side of the tomb are the three Marys.

Panel. 41 in. by 29 in.

Sketch for the large picture in the Dusseldorf Gallery, engraved by P. Pontius. Mentioned in Max Rooses' « L'Œuvre de Rubens », vol. II, n° 358.



RUISDAEL (JACOB VAN)

(1628-1682)

36. — A Waterfall

Described in Smith's Catalogue (part. vi, p. 37, n° 114) as follows :

« A grand mountainous scene, traversed from the left, in an oblique direction, to the opposite side, by a rapid stream, which rolls in white foam among fragments of rocks to the foreground. The view is also identified by a wooden bridge over a narrow chasm on the right, which a woman with a bundle on her head is passing; and at the same time a man stands by the railing at the side. On the opposite side of the water is a low house; a second house is seen beyond it, and still farther are clusters of pine trees, which conceal the base of the mountain. Part of a high cliff, surmounted by a few bushes, is on the left, near the bridge, from whence the eye looks to a woody dell. »

Signed : J. v. Ruysdael.

Canvas, 58 3/4 in. by 34 in.

Exhibited at Manchester, 1857. (11)

Described in Smith's « Catalogue Raisonné », part. vi, p. 37, n° 114.

From the Collection of Mr. Townend, Manchester.

— — M. Leopold Goldschmidt, Paris.



36. — RUISDAEL (J. van)



35. — RUBENS (P. P.)

RUISDAEL (JACOB VAN)

(1628-1682)

37. — Edge of a Wood

Described in Dr. Waagen's « Art Treasures », as follows :

« A dark landscape, with an old oak, a striking object, in the centre. On a dark piece of water are two swans and four cygnets. On the right, in the middle distance, is a wood, on the left a hilly distance. On canvas. Of great feeling for nature, and very careful rendering. »

Signed : J. v. Ruysdael.

Canvas, 20 in. by 25 1 4 in.

Described in Dr. Waagen's « Art Treasures in Great Britain », vol. IV. p. 318.

From the Collection of the Rev. Mr. Heath, Vicar of Enfield.

M. Maurice Kann, Paris.



RUISDAEL (JACOB VAN)

(1628-1682)

38. — “ Le Ravin ”

A woody landscape divided in the centre by a large ravine in which flows a river. Two men are occupied with timber near a boat at the farther side of which are two sheep. On a road at the border of the ravine to the right, a shepherd with a flock of sheep, and beyond, a cottage half hidden by trees.

Signed, and dated : J. v. Ruysdael, 1647.

Panel, 26 1 2 in. by 38 1 2 in.

Exhibited at Berlin, 1890.

From the Collection of M. Maurice Kann, Paris.

— — — C. Hollitscher, Berlin.



37. — RUISDAEL (J. van)



38. — RUISDAEL (J. van)

RUISDAEL (JACOB VAN)

(1628-1682)

39. — View on the Coast of Scheveningen

View looking along the shore, with the sea on the left; high ground on the right with houses and a large tower. Numerous figures and boats on the beach. Cloudy sky.

Signed with monogram.

Canvas, 39 3/4 in. by 61 1/2 in.

Exhibited at the Royal Academy, London, 1892.

From the Collection of H. Fowler Broadwood, Esq., London.



39. — RUSSELL (J. van)

RUYSDAEL (SALOMON VAN)

(? -1670)

40. — River-Scene

A wide river extending over the whole of the foreground. On the left, a sailing-boat with a small boat in tow. On the opposite side, a rowing-boat containing seven people. In the middle distance, six cows on a neck of land. Beyond, the steeple of a church, windmills, and other buildings.

Signed.

Panel, 14 1/4 in. by 23 1/2 in.

From the Collection of T. Humphry Ward, Esq., London.



RUYSDAEL (SALOMON VAN)

(? -1670)

41. — River-Scene

A wide river with the outskirts of a town on the bank to the right; a man and a boy are approaching the wooden gate of the town, in which a man is standing. Near the bank, three rowing-boats and a number of ducks around them. Numerous sailing vessels are seen in the distance.

Signed : S. v. Ruysdael, 1663.

Panel, 16 1/2 in. by 25 3/4 in.



40. — RUYSDAEL (S. van)



41. — RUYSDAEL (S. van)

STEEN (JAN)

(1626-1679)

42. — Grace before Meat

A man, a woman, and a child seated in an arbour round a barrel, on which is a basin of broth; another child, who is standing up, appears to be saying grace; behind the woman, on a bench, is a loaf of bread; a dog in the foreground licking the inside of a pot.

Signed : J. Steen.

Canvas, 24 1/4 in. by 30 in.

Exhibited at the Royal Academy, London, 1885.

From the Collection of Colonel Hankey, Beaulieu, Hastings.



TENIERS (DAVID) THE YOUNGER

(1610-1690)

43. — Landscape with Shepherds and Animals

A mountainous landscape with a river bifurcating in the middle-distance right and left of the foreground. On the right of the foreground, a shepherd leaning on his staff conversing with another seated on the ground with his dog beside him. Towards the left a number of sheep, two goats and two swine in several groups. In the second distance on the right at the foot of a tower-shaped rock, a shepherd guarding a flock of sheep. Heavy clouds are masking the sun.

Signed : D. Teniers.

Canvas, 45 3/4 in. by 50 in.

From the Collection of M. Max Kann, Paris.



42. — STEEN (J.)



43. — TENIERS (D.) the YOUNGER

TER BORCH (GERARD)

(1617-1681)

44. — Portrait of a Lady

Nearly full-face, looking at the spectator, with fair hair falling in ringlets left and right of her face. Steel-gray dress with gold stripes on the bodice and sleeves, and plain white linen collar leaving her throat bare. Green curtain in background. Bust, life-size.

Canvas, 27 3/4 in. by 24 1/2 in.



WEENIX (JAN BAPTIST)

(1621-1660)

45. — The hard Bargain

Courtyard of a house: a man seated on a wheelbarrow full of vegetables, bargaining with a woman in black, who is carrying a duck in her right hand; beyond them another woman in a red jacket appears to be entering a doorway, at which the face of a man is seen; on the other side of the wheelbarrow is a boy trundling a hoop; a dog beyond; through the open archway is seen a common, with figures. Blue sky, with clouds.

Canvas, 30 3/4 in. by 26 1/4 in.

Exhibited at the Royal Academy, London, 1885. (61)

From the Collection of Colonel Hankey, Beaulieu, Hastings.



45. — WIENIX (J. B.)



44. — TIER BORCH (G.)

VELDE (ADRIAEN VAN DE)

(1635 or 1636-1672)

46. — Sheep in a Landscape

Three sheep in the foreground of a landscape. The foremost is standing and eating the leaves of a plant. In the distance, three men are loading a cart with corn.

Signed : A. van Velde f. 1659.

Canvas, 13 3/4 in. by 11 3/4 in.

From the Collection of M. Max Kann, Paris.

— — Herr K. von der Heydt, Berlin.



VELDE (WILLEM VAN DE)

(1633-1707)

47. — Sea-shore

The sandy shore occupies the whole of the foreground. It is divided in the centre by a wide road on which a gentleman accompanied by two dogs is advancing. Farther back, two sailors, one of whom is pointing toward a gentleman on horseback followed by his dog. On the right, near an eminence, a boat with one sail hoisted is lying on the sands near two rowing-boats. On the opposite side, another boat, also on the sands, and near it a man with a basket on his back on a sand hill. A sailing-boat is nearing the shore. Other vessels seen in the distance.

Signed with monogram W. V. V.

Panel, 13 3/4 in. by 18 in.

From the Collection of Comte de Charette.



46. — VILDE (A. van de)



47. — VELDE (W. van de)

VERSPRONCK (JOHANNES CORNELISZ)

(1597-1662)

48. — Portrait of a young Lady

Turned to the left, looking at the spectator. White linen cap with ear-pieces and flat white linen collar ; black dress. Half-length figure. Life-size.

Signed and dated : J. Vpronck, an^o 1643. Aetatis 29.
Canvas, 28 in. by 22 in.

From the Collection of T. Humphry Ward, Esq., London.



VERSPRONCK (JOHANNES CORNELISZ)

(1597-1662)

49. — Portrait of a Gentleman

About forty years old, turned to the right, his face towards the spectator. Dark hair, fair moustaches and imperial. Flat white linen-collar, edged with lace. His right hand placed on his hip, his left thrust into his cloak. Half-length figure. Life-size.

Signed and dated : Jan Verspronck 1639.
Canvas, 28 1/2 in. by 24 1/2 in.



49. — VERSPRONCK (J. C.)



48. — VERSPRONCK (J. C.)

WOUWERMAN (PHILIPS)

(1619-1668)

50. — View of the Dunes in Holland

On the left, a steep hill of yellow sandy soil, surmounted by a round tower; near it on a platform are several persons, one of whom is pointing to the distance. A little lower, a gentleman and a lady near a sign-post and still lower a straw hut, in front of which a woman is seated, conversing with a man, while another lies on the ground. In the foreground, a cavalier and a lady on horseback, and three dogs, one of which is barking at a man. A view on the open sea in the distance on the right.

Signed with monogram.

Canvas, 19 1/4 in. by 25 1/4 in.

From the Collection of Colonel Hankey, Beaulieu, Hastings.



WOUWERMAN (PHILIPS)

(1619-1668)

51. — « L'Écurie flamande »

Described in Smith's Catalogue (part. 1, p. 231, n° 296) as follows :

« The interior of a stable, or *remise*, with figures and three horses : the principal object is a fine white horse without a saddle, held by a boy, near whom is a brown horse drinking out of a pail, at the side of which is a dog; beyond this group is a third horse, feeding at a rack; and at the entrance are a woman seated, with a child in her arms, and a man bringing in a saddle; through the entrance is seen the distant country, with a cottage; and a man, a boy, and a dog passing along a road. »

Signed with monogram.

Panel 13 1/4 in. by 17 in.

Engraved by Moyreau, under the above title.

Described in Smith's « Catalogue Raisonné », part. I, p. 231, n° 296.

Exhibited at Berlin, 1890.

From the Collection of M. Denis, Paris, 1755.

—	—	M. Rynders, Brussels, 1821.
—	—	Mr. Smith, London, 1823.
—	—	Mr. John Smith, London, 1829.
—	—	M. Van den Schrieck, Louvain.
—	—	M. Rodolphe Kann, Paris.



50. — WOUWERMAN (Ph.)



51. — WOUWERMAN (Ph.)

ITALIAN AND SPANISH SCHOOLS

BAGNACAVALLO (BARTOLOMEO RAMENGHI, CALLED)

(1484-1512)

52. — The Virgin and Infant Christ
surrounded by Saints

The Virgin holding the Infant in her lap is seated on a throne in the centre in front of a column. The little St. John, his reed-cross on his arm, is kneeling on the right of the throne. Behind him St. Joseph, and on the extreme right, attached to a column and pierced by arrows, St. Sebastian. On the opposite side, St. Peter holding the cross and another Saint. Three angels are hovering in the air above. A landscape with buildings in the background.

Inscription at the base of the throne.

Panel, 101 1/2 in. by 77 1/4 in.

From the Guggenheim Collection, Venice.

Siedelmeyer sale 1917, 1921

Ex. 5005

1917 - 1921 (1917/1921) 1917/1921



52. — BAGNACAVALLLO (B. Ramenghi, called)

BRONZINO (AGNOLO DI COSIMO, CALLED)
(ABOUT 1502-1572)

53. — Portrait of Bianca Cappello

Nearly full-face, looking at the spectator. Jewelled coronet and ribbons in her brown hair. Grey dress, white collar open at the neck. Pearl neck-lace. Bust. Life-size.

Panel. 17 3/4 in. by 14 1/4 in.

From the Beckford Collection. Fonthill.



BRONZINO (AGNOLO DI COSIMO, CALLED)
(ABOUT 1502-1572)

54. — Portrait of Giovanni de' Medici

Chief of the *Bande Neri*, killed before Mantua at the age of twenty-six.

Standing, turned to the right, looking round to the left. Clad in armour. His right hand resting on his helmet, placed in front of him. In the background on the right, the buildings of a town. Half-length. Life-size.

Panel. 30 in. by 24 in.



54. — BRONZINO (Agnolo di Cosimo, called)



53. — BRONZINO (Agnolo di Cosimo, called)

BONIFACIO VERONESE THE YOUNGER II

(1491-1533)

55. — The Adoration of the Shepherds

The Virgin is seated on the left, holding the naked Infant on her lap. To her left and right two shepherds salute the new-born Saviour while farther back on the right another shepherd presents a lamb to St. Joseph. A fourth shepherd is seated on the extreme right in the doorway of a ruined building. Landscape in the background on the left.

Canvas, 43 1/2 in. by 66 1/4 in.

From the Palazzo Manfrini, Venice.



CALIARI (PAOLO), CALLED VERONESE

(1523-1588)

56. — The Punishment of Actæon

In the foreground, Artemis and her nymphs are bathing in a pool, while on a bank above them, surmounted by tall trees, is seen the figure of Actæon with a stag's head; two dogs on the left.

Canvas, 47 1/4 in. by 64 in.

Exhibited at Manchester, 1857.

— the Royal Academy, London, 1835.

From the Collection of W. Angerstein, Esq., London.

— — Colonel Hankey, Beaulieu, Hastings.



55. — BONIFACIO VERONESE the Younger II



56. — CALIARI (P.), called VERONESE

GENTILE DA FABRIANO

(BETWEEN 1360 AND 1370-ABOUT 1427)

57. — The Coronation of the Virgin

Christ and the Virgin seated; above hovers the Dove; on either side are three angels holding scrolls of music; the crown and brooch of the Virgin and the girdle of the Saviour are studded with precious stones.

Panel. 34 in. by 24 3/4 in.

Mentioned in Dr. Waagen's « Art Treasures », vol. IV. p. 307, n° 28.

Exhibited at the Royal Academy, London, 1877.

From the Collection of Rev. J. Sanford.

— — Lord Methuen, Corsham, Wilts.



GHIRLANDAIO (DOMENICO)

(1419-1494)

58. — The Virgin and Child, and Angels

The Virgin, seated on a balustrade, bends over the Child, who is resting asleep on her arm; on either side, an angel in adoration; landscape background; on the balustrade, which runs across the foreground, are the words « Ave gra... plena ». Half-length figures.

Panel, circular. 37 in.

Exhibited at the Royal Academy, London, 1882.

From the Collection of Colonel Alcock.

— — Miss J. E. Alcock.



58. — GHIRLANDAJO (D.)



57. — GENTILE DA FABRIANO

GUARDI (FRANCESCO)

(1712-1793)

59. — View of the Piazza of San Marco,
Venice

View looking across the Piazza towards the campanile and San Marco. A number of figures give animation to the scene. In the foreground on the right, a group of three ladies and three gentlemen in conversation. Near the centre, two magistrates in robes.

Canvas, 30 1/2 in. by 36 1/2 in.

From the Collection of Miss Russell, West Hill, Putney.



GUARDI (FRANCESCO)

(1712-1793)

60. — View of the Piazzetta, Venice

On the left the Doge's Palace, on the right the Zecca or Mint and Library, and the Campanile. A crowd of people throng round a high platform erected in the centre of the square, on which a company of acrobats are performing.

Signed : Francesco Guardi 1. 1758.

Canvas, 19 1/2 in. by 33 in.



59. — GUARDI (F.)



60. — GUARDI (F.)

LOTTO (LORENZO)
(ABOUT 1476-1555 OR 1556)

61. — Virgin and Child, surrounded by
Saints

Under an arched trellis supporting a rose-tree, the branches of which cross behind the green drapery of the throne, sits the Virgin, with the Child standing on her left knee offering a rose to St. Catherine; to the left kneels St. Magdalen, holding a rose in one hand and in the other her box of ointment; behind are St. Jerome and St. John the Baptist.

Panel, 60 in. by 40 1/2 in.

See Berenson, *Lorenzo Lotto*, 1895, pp. 101, 102.

From the Markham Hall Collection.

— Doetsch Collection.



MAZZOLA (FILIPPO)
(? -1505)

62 — The Virgin and Child

The Virgin, seated, dressed in a red robe and a blue mantle, supports the Infant Christ, standing naked on a parapet in front. Landscape background.

Panel, arched top, 21 1/2 in. by 14 1/2 in.

From the Collection of Dr. J. P. Richter, London.

Doetsch Collection

Heinrich Heine



62. — MAZZOLA (F.)



61. — LOTTO (L.)

MURILLO (BARTOLOMÉ ESTÉBAN)

(1618-1682)

63. — Saint Anthony and the Infant Christ

*172. The Saint
173. 18. 1. 10. 17
Hanging
Trunkel*
The Saint, a smooth-faced monk, holding a lily branch in his right hand, supports on his arms an open book, on which the Infant Saviour is seated, embracing the Saint with his left arm.

Panel, 24 in. by 20 in.

Described in Curtis « Velazquez and Murillo », p. 237, n° 200.

Exhibited at the British Institution, 1830.

From the Collection of Lord Cowley.

— — Albert Levv, London, 1870.

— — Colonel Hankey, Beaulieu, Hastings.



MURILLO (BARTOLOMÉ ESTÉBAN)

(1618-1682)

64. — St. John the Evangelist

The Saint, seated in a reclining position on a rock, holding a pen in his outstretched right hand, and a book in his left, looks up as if he heard a voice from Heaven; on his right, the eagle. Full-length. Life-size.

Canvas, 68 in. by 48 in.

From the Collection of M. Robit, Paris, 1801.

— — M. Bryan, London, 1801.

— — H. Hope, Esq., 1810.

— — Sir Philip Miles, Bart. M. P. of Leigh Court, London, 1864.

Etched by John Young, in the Leigh Court Gallery.

Described in Dr. Waagen's « Art Treasures », vol. III, p. 184, as follows :

« St. John the Evangelist in ecstasy, which is admirably expressed in the realistic head. The execution masterly, in a silvery tone. »

Described in Curtis « Velazquez and Murillo », page 251, n° 340.

Described in Buchanan's « Memoirs of Painting », vol. II, p. 51.



64. — MURILLO (B. E.)



63. — MURILLO (B. E.)

MURILLO (BARTOLOMÉ ESTÉBAN)

(1618-1682)

65. — Virgin and Child in Glory

The Virgin, wearing a crimson robe, a blue mantle, and a yellow scarf round her shoulders, is enthroned on clouds. The Child, seated on her left knee, holds a rosary in his right hand. They are surrounded by a multitude of Cherubs and Angels singing and playing different instruments. Small whole-length figures.

Canvas, 33 1/2 in. by 23 3/4 in.

From an English Collection.



PALMEZZANO (MARCO)

(XVITH CENTURY)

66. — The Holy Family and the little St. John

Virgin and Child

The Virgin, in a red robe and a blue mantle, supports the naked Infant Christ, standing in front of her on a stone balustrade in the act of blessing the little St. John who is looking up at him admiringly. Behind the Virgin is St. Joseph in a red cap and yellow mantle, his hands placed on a stick. A green curtain hangs behind them. On the left, a distant landscape. Nearly life-size figures.

Hebrew inscription.

Panel, 34 1/2 in. by 26 1/4 in.



66. — PALMEZZANO (M.)



65. — MURILLO (B. E.)

PIOMBO (SEBASTIANO DEL)

(ABOUT 1485-1547)

67. — Portrait of Pope Clement VII

Seated in a red velvet arm-chair, in profile to the right. Red cap and cape, white alb. His right hand is raised in benediction, his left holds a handkerchief. Tasselated floor. Greenish-brown curtain in background. Whole-length. Nearly life-size.

Panel, 56 in. by 32 3/4 in.

Mentioned in Dr. Waagen's « Art Treasures », vol. III, p. 303.

From the Collection of the Duke of Hamilton, Hamilton Palace, 1882. 757



^{ANDREA}
SOLARIO (ANDREA)

(1465-AFTER 1515)

68. — The Virgin with the Infant Christ and two Angels.

Virgin seated, Christ lying
angel playing the violin
The Virgin, dressed in a red robe and a green mantle, with her hands folded, kneels in adoration before the Infant Christ lying naked on the ground in front of her. On the left of the Virgin, an angel dressed in a violet mantle playing the violon: on the right, another angel dressed in red, playing the lute. Landscape background.

Panel, 42 1/2 in. by 27 1/2 in.

From the Collection of George Perkins, Esq., London.

— Dr. J. P. Richter, London.



68. — SOLARIO (A.)



67. — PIUCHO (S. del)



FRENCH SCHOOL

BOUCHIER (FRANÇOIS)

(1761-1770)

69. — Shepherd and Shepherdess in a
Landscape

In front of some ruins overgrown with trees are seated a young shepherd in profile to the left, playing the flute, and a pretty young girl seen from in front, in a white dress. She wears a blue ribbon in her fair hair and holds a wreath of flowers in her left hand. A little dog on the left.

Signed : F. Boucher 1766.
Canvas, Oval, 21 in. by 16 $\frac{3}{4}$ in.

From the Collection of H. F. Broadwood, Esq., London, 1899.



POUCHER 11
THE SHEPHERD AND SHEPHERDESS IN A LANDSCAPE



BOUCHER (FRANÇOIS)

(1704-1770)

70. — Rustic Landscape

In the foreground on the left, two washer-women on the edge of the river; on the right, a dog. In the middle distance, a young woman, carrying a basket of flowers, is preceded by a laden ass, a cow, and a flock of sheep, across a stone bridge leading to a water mill.

Signed : F. Boucher 1760.

Canvas, oval, 29 in. by 22 1/2 in.

DROUAIS (FRANÇOIS-HUBERT)

(1727-1775)

71. — Portrait of a young Lady

Turned to the left, looking at the spectator. Blue low-cut dress adorned with red ribbons. Flowers in her dark hair and ribbon round her neck. Sleeves edged with rich lace. Her right arm rests on a pedestal. Half-length. Life-size.

Canvas, 32 3/4 in. by 26 in.



71. — DROUAIS (F.-H.)



70. — BOUCHER (F.)

GELLÉE (CLAUDE) CALLED LE LORRAIN

(1600-1682)

72. — A Sea-Port

On the right, a portion of a building of the Corinthian Order, with a paved terrace in front. On the opposite side, the stern of a large sailing vessel is visible, and in front of it a rowing boat containing three men; an empty boat lies nearer the shore. In the centre of the foreground, a man lifting a plank and another reclining. Farther to the right, a group of three gentlemen to whom a pedlar is offering his wares. In the distance, a round tower and numerous vessels.

Canvas, 31 1/4 in. by 30 1/2 in.

Etched by John Young.

From the Angerstein Collection, London.



GELLÉE (CLAUDE), CALLED LE LORRAIN

(1600-1682)

73. — Christ appearing to Mary Magdalen

Described in Smith's Catalogue (Part VIII, p. 302, n° 194), as follows :

« This imaginary scene exhibits on the left (right) the hill of Golgotha, surmounted by three crosses, and having under it the appearance of a tomb; the centre gives a view over the city of Jerusalem, situate in a valley adjacent to the distant hills. The opposite side is composed of a high bank, on which grow clusters of young trees; in front of this and nearer the spectator stands the Saviour, in the character of a gardener, with a spade in his hand, addressing himself to Mary, who is on her knees before him: two of the disciples of our Lord are on the farther side of some palings, near a tree on the left (right). The effect is that of a fine morning. »

Canvas, 32 1/2 in. by 54 3/4 in.

Described in Smith's « Catalogue raisonné », part. VIII, p. 302, n° 194.

Painted for Cardinal Spada.

From an Anonymous Collection, 1804.

— the Collection of William Beckford, Esq., Fonthill.



72. — GELLÉE (Claude), called LE LORRAIN



73. — GELLÉE (Claude), called LE LORRAIN

LARGILLIÈRE (NICOLAS)

(1656-1746)

74. — Portrait of the Marquis de Vandenesse

Turned to the left, looking at the spectator. Brown coat with gold embroideries. Red velvet mantle. White lace necktie. Powdered wig. His left hand rests on his hip, his right on the back of a green chair. A brown curtain and a column behind. A landscape in the background. Three-quarters length. Life-size.

Canvas, 50 in. by 37 1/2 in.

From the Collection of the Comte de Cognard, Paris.



LARGILLIÈRE (NICOLAS)

(1656-1746)

75. — Portrait of the Marquise de Vandenesse

Standing in front of a balustrade on which is a basket with flowers, turned slightly to the right, her head to the left, looking at the spectator. She is dressed in a white satin dress, cut low in front, and a pink mantle, and holds up a flower in her right hand. Background of sky. Three-quarters length. Life-size.

Canvas, 50 in. by 37 1/2 in.

From the Collection of the Comte de Cognard, Paris.



75. — LARGILLIÈRE (N.)



74. — LARGILLIÈRE (N.)

FRAGONARD (JEAN-HONORÉ)

(1732-1806)

76. — « Le Baiser gagné »

In the interior of a rustic room, a young man in a pale blue jacket and a straw hat is endeavouring to snatch the stake of a game of cards — a kiss — from a young girl in a pink and yellow dress, who resists his efforts, in spite of a girl friend who apparently is on the young man's side. She holds both the hands of the loser, thus partly paralysing her attempts to free herself.

Canvas, 21 1/2 in. by 25 1/2 in.

Mentioned in Goncourt's « L'Art du XVIII^e Siècle », Fragonard, p. 333.

From the Collection of M. de Breteuil, Paris, 1785.

— — M. de Chamgrand, Paris, 1787.

— — Dr. Aussant, Paris, 1804.

*Exhib. at the Louvre, 1804. Sold 27,000 fr. to the Emperor Napoleon.
From the collection of the Emperor Napoleon.
Museum of the Louvre, Paris.*

NATTIER (JEAN-MARC)

(1685-1766)

77. — Portrait of the Marquise de Lénancourt

Turned to the left, looking at the spectator. A white muslin-veil, fastened at the top of her head, falls behind her shoulders. A grey satin mantle is drawn in picturesque folds round her bodice, which is cut low in front and adorned with a double string of pearls. Half-length. Life-size.

Signed and dated : Nattier pinxit 1640.

Canvas, 31 in. by 24 3/4 in.

From the Collection of M. A. de Marcy, Paris.



76. — FRAGONARD (J.-H.)



77. — NATTIER (J.-M.)

TOURNIÈRES (ROBERT)

(1668-1752)

78. — Portrait of Mademoiselle Desmatins

Turned to the left, looking at the spectator. Standing in front of a table, and resting her left hand on a music book. She is dressed in a pearl-grey gown embroidered with gold, and a blue silk mantle. Three-quarters length. Life-size.

Canvas, 46 1/2 in. by 36 1/4 in.

From the Collection of M. Salverte.



VESTIER (ANTOINE)

(XVIII^e SIÈCLE)

79. — Portrait of the Princesse Louise
de Polignac

Turned to the right, full-face, looking at the spectator. Her powdered hair decked with flowers and white ostrich feathers. She wears a low pink dress trimmed with lace: a bunch of flowers is fastened into the front of her bodice.

Painted in 1781.

Canvas, oval, 28 in. by 22 3/4 in.

From the Collection of Madame de La Grange, Chateau d'Amboise.



78. — TOURNIÈRES (R.)



79. — VESTIER (A.)

WATTEAU (JEAN-ANTOINE)

(1684-1721)

80. — Portrait of Mademoiselle Haranger.
Sister of the Abbé Haranger

Seated in a red chair, turned three-quarters to the left, and looking in the same direction. She wears a pale lilac bodice, cut low in front, and holds a palette in her left hand and a brush in her right. Bust. Life-size.

Canvas, 24 3/4 in. by 20 3/4 in.

From the Collection of Madame Cottini. Paris.

Mademoiselle Haranger, 1719

From the Collection of Madame Cottini



WATTEAU (JEAN-ANTOINE)

(1684-1721)

81. — Portrait of the Abbé Haranger, friend
and executor of the Artist

Full-face, looking at the spectator. Large powdered wig. Brownish coat, relieved by white clerical bands. Bust. Life-size.

Canvas, 24 3/4 in. by 20 3/4 in.

From the Collection of Madame Cottini. Paris.



81. — WATTEAU (J.-A.)



80. — WATTEAU (J.-A.)



EARLY ENGLISH SCHOOL

BEECHY (SIR WILLIAM), R. A.

(1753-1839)

82. — A Portrait of the Artist's Daughter
as « Hebe » (afterwards married
to Lord Grantley)

In a white dress with a scarf suspended over the left shoulder by a blue ribbon; a wreath of roses and other flowers on her head; gold and ruby armlets and bracelets; with her right hand, she is about to remove the cover from a gold drinking cup.

Signed with monogram and dated 1823.

Canvas, 29 in. by 24 1/2 in.

From the Collection of the Hon. W. F. B. Massey-Mainwaring, M. P., London.



BONINGTON (R. P.)

(1801-1828)

83. — The Page

A page, seen from behind, dressed in a lilac doublet and white silk hose, his black velvet hat hanging on his back, leading a lady, seen in profile, and dressed in a white satin dress, towards the back of the room, where an old man seated at a table is reading in a large book.

Signed : R. P. Bonington, 1825.

Panel, 19 3/4 in. by 14 1/4 in.



83. BONINGTON (R. P.)



82. — BEECHY (Sir W. G., R. A.)

CONSTABLE (JOHN). R. A.

(1776-1837)

84. — View of Edinburgh, Scotland

The buildings of the city are silhouetted against a gloomy evening sky.

Canvas, 26 $\frac{3}{4}$ in. by 39 in.



CONSTABLE (JOHN), R. A.

(1776-1837)

85. — Beach near Cromer

On the left, high cliffs, stretching away to the distance. On the right, the open sea, enlivened by sailing-vessels.

Panel, 11 $\frac{1}{2}$ in. by 18 in.

From the Collection of Eustache Constable, grandson of the artist.



84. CONSTABLE (J.), R. A.



85. - CONSTABLE (J.), R. A.

GAINSBOROUGH (THOMAS), R. A.

(1727-1788)

86. — Portrait of a Gentleman

Turned to the left, and looking at the spectator. Powdered wig, white necktie, blue coat with red facings. Bust. Life-size.

Canvas. Oval, 29 1/4 in. by 23 1/4 in.

John Jaffe, 1812

Sale, 1812, 17/11 (1843/18)

A. on sale, Christie, 23 March 1979 (189)



GAINSBOROUGH (THOMAS), R. A.

(1727-1788)

87. — Portrait of a Gentleman

Seated, slightly to the right, but looking to the left. Short powdered hair, grey coat. Resting both hands on a large book placed on a table in front of him. Half-length. Life-size.

Canvas, 29 1/2 in. by 24 1/2 in.

From the Collection of Colonel Hankey, Beaulieu, Hastings.



87. — GAINSBOROUGH (TH.), R. A.



86. — GAINSBOROUGH (TH.), R. A.

HOGARTH (WILLIAM)

(1697-1764)

Self-portrait

88. — Portrait of the Artist

Turned to the right, looking at the spectator. He wears a large fur-cap with a scarlet crown, and a loose robe of the same colour edged with crimson fringe. White ruffled shirt open at the neck. His left hand is placed on his breast. Greenish background. Half-length. Life-size.

Canvas, 28 3/4 in. by 24 in.



HOPPNER (JOHN), R. A.

(1759-1810)

89. — Master Mercier riding on a Stick

Turned to the left, looking at the spectator; golden hair, white dress, and pink scarf. Whole-length. Life-size.

Canvas, 40 in. by 28 in.

From a family in the South of England. Master Mercier was a nephew of Hoppner, and the picture was presented by the artist to the boy's mother.



89. — MILLAIS (J. E. M.)



88. — VERELSTAM (W.)

HOPPNER (JOHN), R. A.

(1759-1810)

90. — Portrait of Margaret Bryan

Turned to the left, looking at the spectator. Black hair. Black mantle, the high collar edged with white ostrich-feathers. Bust. Life-size.

Canvas, 27 1/2 in. by 22 in.



HOPPNER (JOHN), R. A.

(1759-1810)

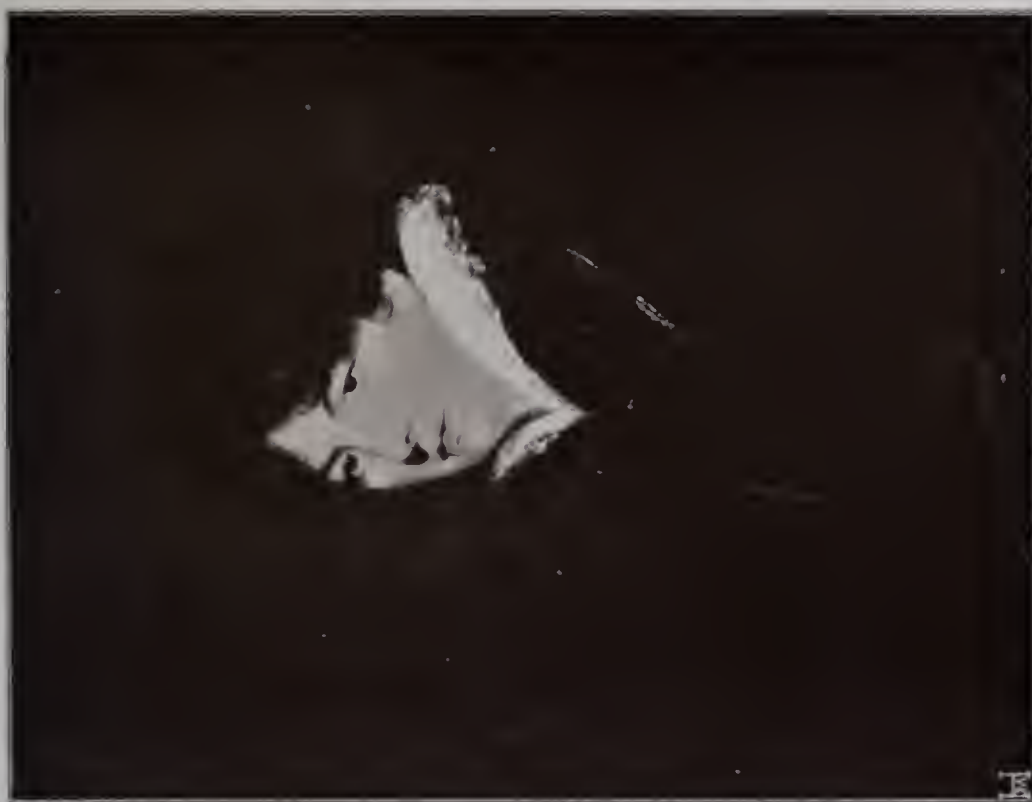
91. — Portrait of Lady Cunningham

Seated in a landscape, turned to the right, looking at the spectator. White cap tied with a blue ribbon and white muslin dress. She holds a book with both hands on her lap. Half-length. Life-size.

Canvas, 29 1/4 in. by 24 1/2 in.



91. - HOPNER (J.). R. A.



92. - HOPNER (J.). R. A.

HOPPNER (JOHN), R. A.

(1750-1810)

92. — Portrait of Mrs. Swete

Nearly full-face, looking at the spectator. White turban-shaped muslin head-dress. Fair powdered hair which falls in ringlets over her left shoulder. White muslin dress. Half-length. Life-size.

Canvas, 29 1 2 in. by 24 1 2 in.



HOPPNER (JOHN), R. A.

(1750-1810)

93. — Portrait of Miss Dorothy Bland.
afterwards Mrs. Jordan

Nearly full-face, looking to the right. Brown hair. Low crimson dress. Half-length. Life-size.

Canvas, 29 1 2 in. by 24 1 2 in.

From the Beef-Steak Club Collection of Paddy Green.

From the Collection of Sir Henry Irving, Green Room, Lyceum Theatre.



93. — HOPNER (J.), R. A.



92. — HOPNER (J.), R. A.

MORLAND (HENRY)

(? -1797)

94. — Portrait of Mrs. Arbuthnot

Nearly full-face, looking to the left, her fair hair covered with a white mob-cap adorned with blue ribbons. A white shawl with flowered borders is placed round her shoulders: green dress. A narrow black ribbon round her neck. Half-length. Life-size.

Canvas, 20 1/2 in. by 24 1/2 in.



OPIE (JOHN). R. A.

(1761-1807)

95. — Portrait of Lady Hamilton (?)

Seated to the right, looking at the spectator. Black hair, a white kerchief over the back of her head, the ends tied under her chin. A yellow scarf over her bare shoulders. Red mantle and greenish dress. Her right hand is placed under her chin: with her left, she holds a straw hat on her knee by a blue ribbon. Three-quarters length. Life-size.

Canvas, 28 1/2 in. by 23 3/4 in.



95. — Opir (J.), R. A.



94. Morland (Henry)

RAEBURN (SIR HENRY) R. A.

(1756-1823)

96. — Portrait of Miss Nancy Graham

Afterwards the wife of her cousin Captain Alexander Gordon Graham, Hanovrian Grenadier Guards, of Cromarty, Scotland.

In a white muslin dress with short sleeves and red shoes. She is seated three-quarters to the left in a landscape, holding a bunch of pansies and wall-flowers in her hand. Full-length. Life-size.

Canvas, 35 in. by 27 in.

From sale, 13 May 1866, of 746 pictures by Sir David Allan, 1805.



MARION LOUISE HENRY, 11 A
DAUGHTER OF MRS. EMMY STAMM



RAEBURN (SIR HENRY), R. A.

(1756-1823)

97. — Portrait of John Gibson Lockhart

Novellist and miscellaneous writer; born at Glasgow, 1793, died at Abbotsford, 1854.

Seated to the right, looking at the spectator; black hair; white necktie, yellow waistcoat and blue coat with gold buttons. His right arm resting on the back of his chair; he holds a book in his left hand. Half-length. Life-size.

Canvas, 29 1/2 in. by 24 1/2 in.

RAEBURN (SIR HENRY), R. A.

(1756-1823)

98. — Portrait of Mrs. Kennedy Lawrie

Seated to the right, looking at the spectator. Short black hair. Low black velvet dress, with short sleeves. Half-length. Life-size.

Canvas, 29 in. by 24 1/2 in.

Portrait of Mrs. Kennedy Lawrie, 1823, oil on canvas, 29 in. by 24 1/2 in.



98. — RAEBURN (Sir H.), R. A.



97. — RAEBURN (Sir H.), R. A.

RAEBURN (SIR HENRY), R. A.

(1756-1823)

99. — Portrait of Mrs. Scott

Seated in a landscape, to the right, looking at the spectator; white lawn cap tied under her chin. Over the white lawn revers of her bodice she wears a frilled black gauze scarf. A black satin mantle drawn round her figure. Half-length. Life-size.

Canvas, 23 1 2 in. by 23 1 4 in.

From the Scott Collection.



ROMNEY (GEORGE)

(1734-1802)

100. — Portrait of Captain Burton

Nearly full-face, head turned to the left, and looking in the same direction. Powdered hair. Red coat with blue facings edged with gold; a golden epaulette on his right shoulder. White necktie. Bust. Life-size.

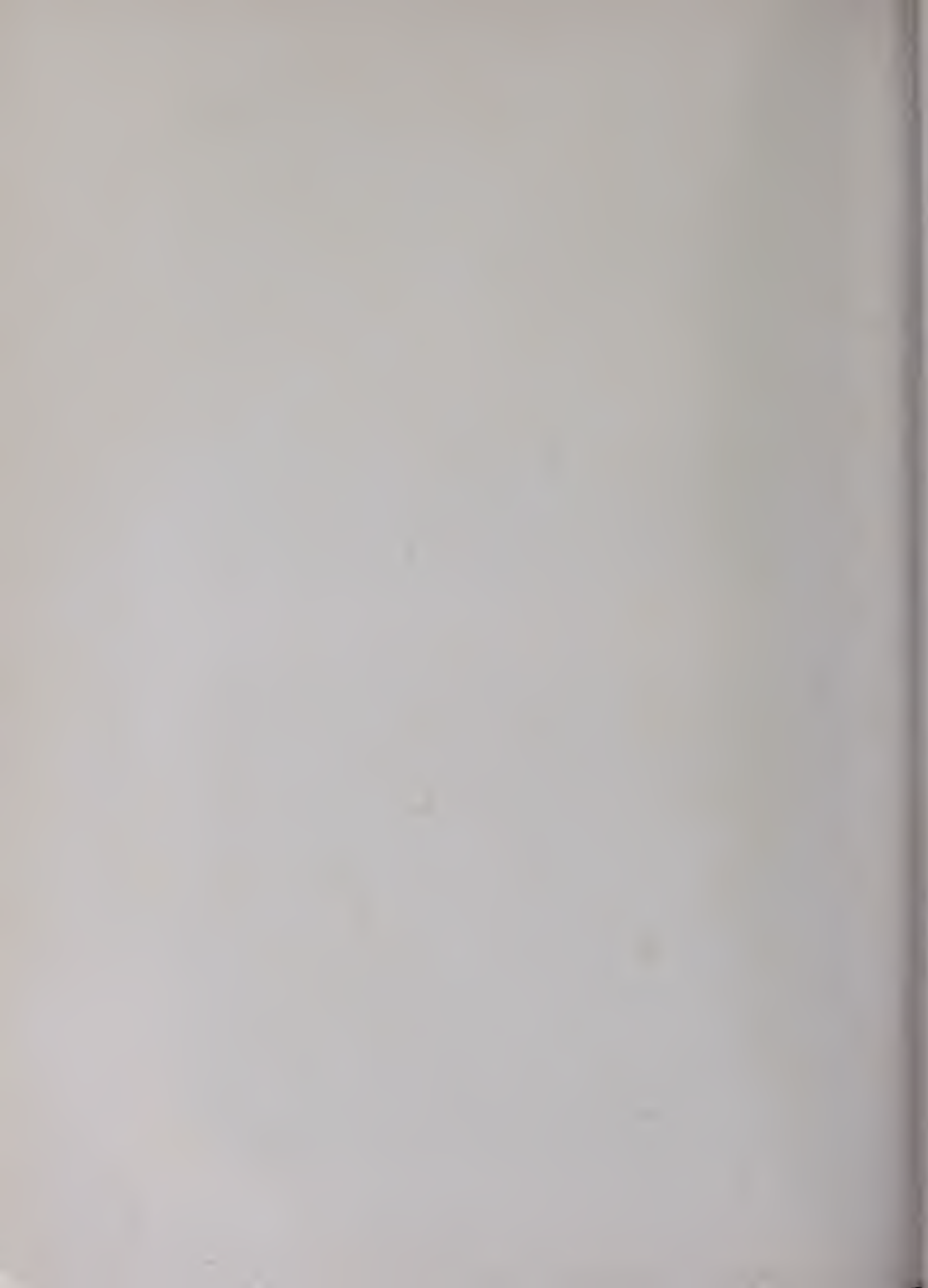
Canvas, 29 1 2 in. by 24 3 4 in.



100. — ROMNEY (George)



99. -- RAEBURN (Sir H.), R. A.



ARTISTS' INDEX

	Pages
BALN (J. de). — Portrait of a Lady with her Child.	8
— Portrait of a Gentleman in Armour.	8
BAGNACAVALLLO (B. Ramenghi, called). — The Virgin and Infant Christ surrounded by Saints.	66
BEECHEY (Sir W.). — A Portrait of the Artist's Daughter	102
BEYEREN (A. van). — Still-life.	10
BONIFACIO VERONESE the Younger II. — The Adoration of the Shep- herds.	70
BONINGTON (R. P.). — The Page	102
BOUCHER (F.). — Shepherd and Shepherdess in a Landscape.	86
— Rustic Landscape	87
BOUTS (D.). — The Adoration of the Magi	10
BRONZINO (A. di Cosimo, called). — Portrait of Bianca Cappello	63
— Portrait of Giovanni de' Medici.	68
CALIARI (P.), called Veronese. — The Punishment of Actæon.	70
CAPPELLE (J. van de). — Winter Scene.	12
— A Sea-Port.	12
CONSTABLE (J.). — View of Edinburgh, Scotland	104
— Beach near Cromer.	104
CRANACH (L.) the Elder. — Portrait of the Wife of the Elector Palatine John Frederick of Saxony	14
CUYP (A.). — A Sportsman with a Dog	14
— Golden Hours	16
DOU (G.). — « La Ménagère »	18
DROUAI (F. H.) — Portrait of a young Lady	88
DUYSTER (W. C.) — Cavalier and Lady.	16
DYCK (A. van). — The Entombment.	18
— Andromeda	19

	Pages
FLEMISH SCHOOL. — The Virgin and Child enthroned. A Triptych.	20
FRAGONARD (J. H.). — « Le Baiser gagné »	94
GAINSBOROUGH (Th.). — Portrait of a Gentleman	106
— Portrait of a Gentleman	106
GELLÉE (Claude). called Le Lorrain. — A Sea-Port	93
— Christ appearing to Mary Magdalen	90
GENTILE DA FABRIANO. — The Coronation of the Virgin	72
GIURLANDAJO (D.). — The Virgin and Child, and Angels.	72
GOYEN (J. van). — A Dutch Canal in a Thunderstorm	22
GUARDI (F.). — View of the Piazza of San Marco, Venice	74
— View of the Piazzetta, Venice.	74
HOGARTH (W.). — Portrait of the Artist	108
HONDECOETER (M. d'). — A Poultry Yard.	22
HOPNER (J.). — Master Mercier riding on a Stick.	108
— Portrait of Margaret Bryan	110
— Portrait of Lady Cunningham	110
— Portrait of Mrs. Swete	112
— Portrait of Miss Dorothy Bland, afterwards Mrs. Jordan.	112
JANSSENS VAN CEULEN (C.). — Portrait of Sir John Gage.	24
— Portrait of Lady Dorothy Godolphin.	24
JORDAENS (J.). — Historical Subject	26
KONINCK (S.). — A Dutch Merchant	26
LARGILLIÈRE (N.). — Portrait of the Marquis de Vandenesse.	92
— Portrait of the Marquise de Vandenesse	92
LOTTO (L.). — Virgin and Child, surrounded by Saints.	76
MAZZOLA (F.). — The Virgin and Child.	76
METSU (G.). — Lady and Gentleman at a Spinnet.	28
MORLAND (H.). — Portrait of Mrs. Arbuthnot.	114
MORO (A.). — Portrait of a Princess.	29
MURILLO (B. E.). — Saint Anthony and the Infant Christ.	78
— Saint John the Evangelist	78
— Virgin and Child in Glory	80
NATTIER (J. M.). — Portrait of the Marquise de Lénancourt	94
NEER (A. van der). — Winter Scene.	30
— Winter Scene.	32
— Landscape, Evening.	32
OPIE (J.). — Portrait of Lady Hamilton (?)	114
OSTADE (A. van). — Villagers merry-making	34
— The itinerant Musician.	35
PALMEZZANO (M.). — The Holy Family and the little Saint John.	80

	Page
PIOMBO (S. del). — Portrait of Pope Clement VII.	82
RAEBURN (Sir H.). — Portrait of Miss Nancy Graham	116
— Portrait of John Gibson Lockhart.	117
— Portrait of Mrs. Kennedy Lawrie	118
— Portrait of Mrs. Scott	120
REMBRANDT VAN RYN. — Portrait of an old Man.	36
— Portrait of an old Lady	38
ROMNEY (G.). — Portrait of Captain Burton.	120
RUBENS (P. P.). — Portrait of Elizabeth Brant, Rubens' first Wife. . .	39
— Portrait of the Chevalier Corneille de Lantschot. . .	40
— The Holy Family.	42
— Time disclosing religious Truth	43
— The Triumph of the Christian Religion over Pagan- ism and Idolatry	44
— The Assumption of the Virgin.	46
RUISDAEL (J. van). — A Waterfall	46
— Edge of a Wood.	48
— « Le Ravin »	48
— View of the Coast of Scheveningen	50
RUYSDAEL (S. van). — River-Scene.	52
— River-Scene	52
SOLARIO (A.). — The Virgin with the Infant Christ and two Angels . .	82
STEEN (J.). — Grace before Meat.	54
TENIERS (D.) the Younger. — Landscape with Shepherds and Ani- mals	54
TER BORCH (G.). — Portrait of a Lady.	56
TOURNIÈRES (R.). — Portrait of Mademoiselle Desmatins	96
VELDE (A. van de). — Sheep in a Landscape	58
VELDE (W. van de). — Sea-Shore	58
VERSPRONCK (J. C.). — Portrait of a young Lady	60
— Portrait of a Gentleman.	60
VESTIER (A.). — Portrait of the Princesse Louise de Polignac	96
WATTEAU (J. A.). — Portrait of Mademoiselle Haranger, sister of the Abbé Haranger	93
— Portrait of the Abbé Haranger, friend and executor of the Artist	93
WEENIX (J. B.). — The hard Bargain.	56
WOUWERMAN (Ph.). — View of the Dunes in Holland	62
— « L'Écurie flamande »	62

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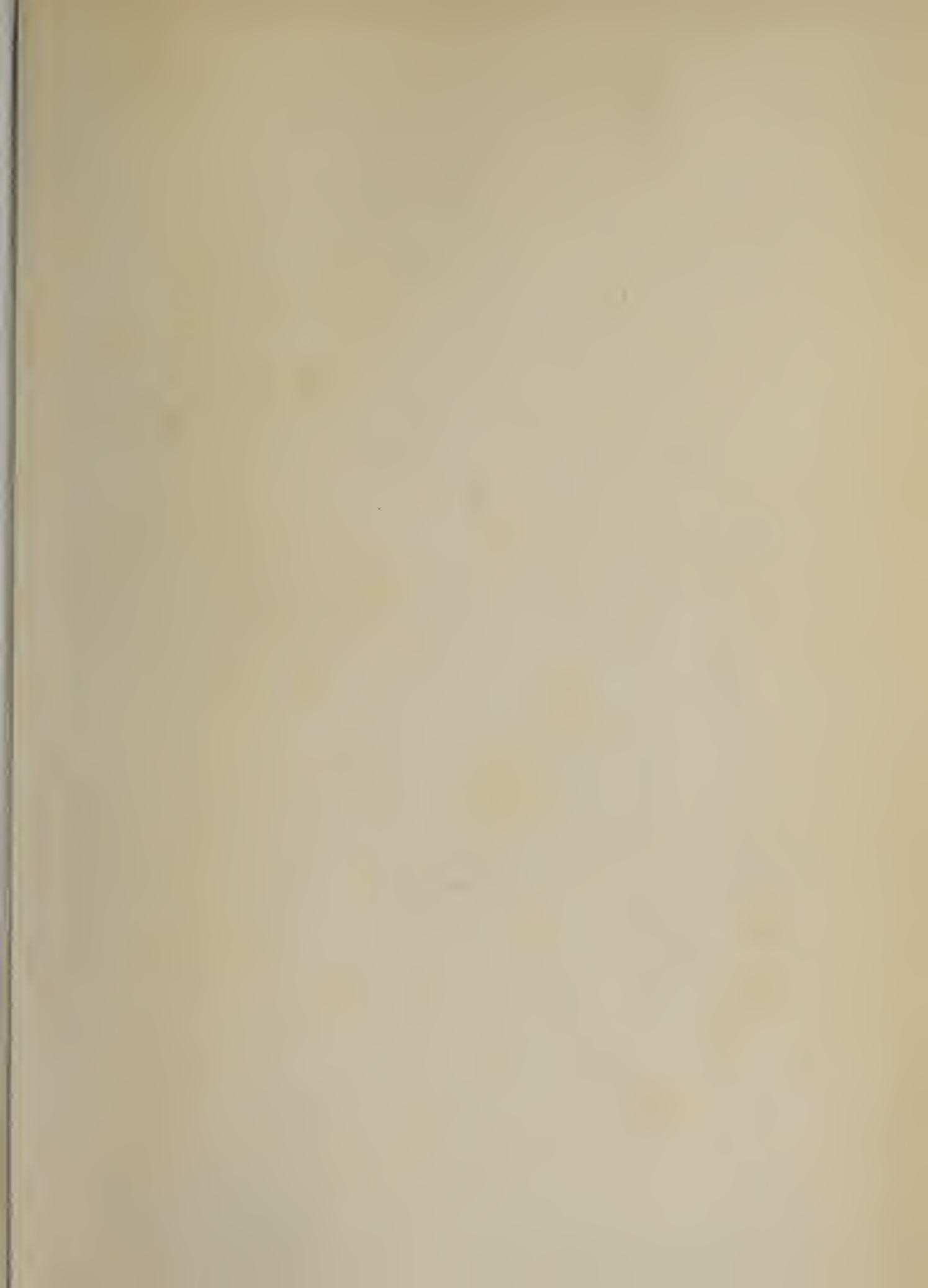
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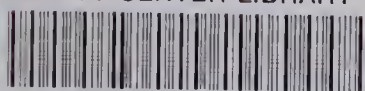


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